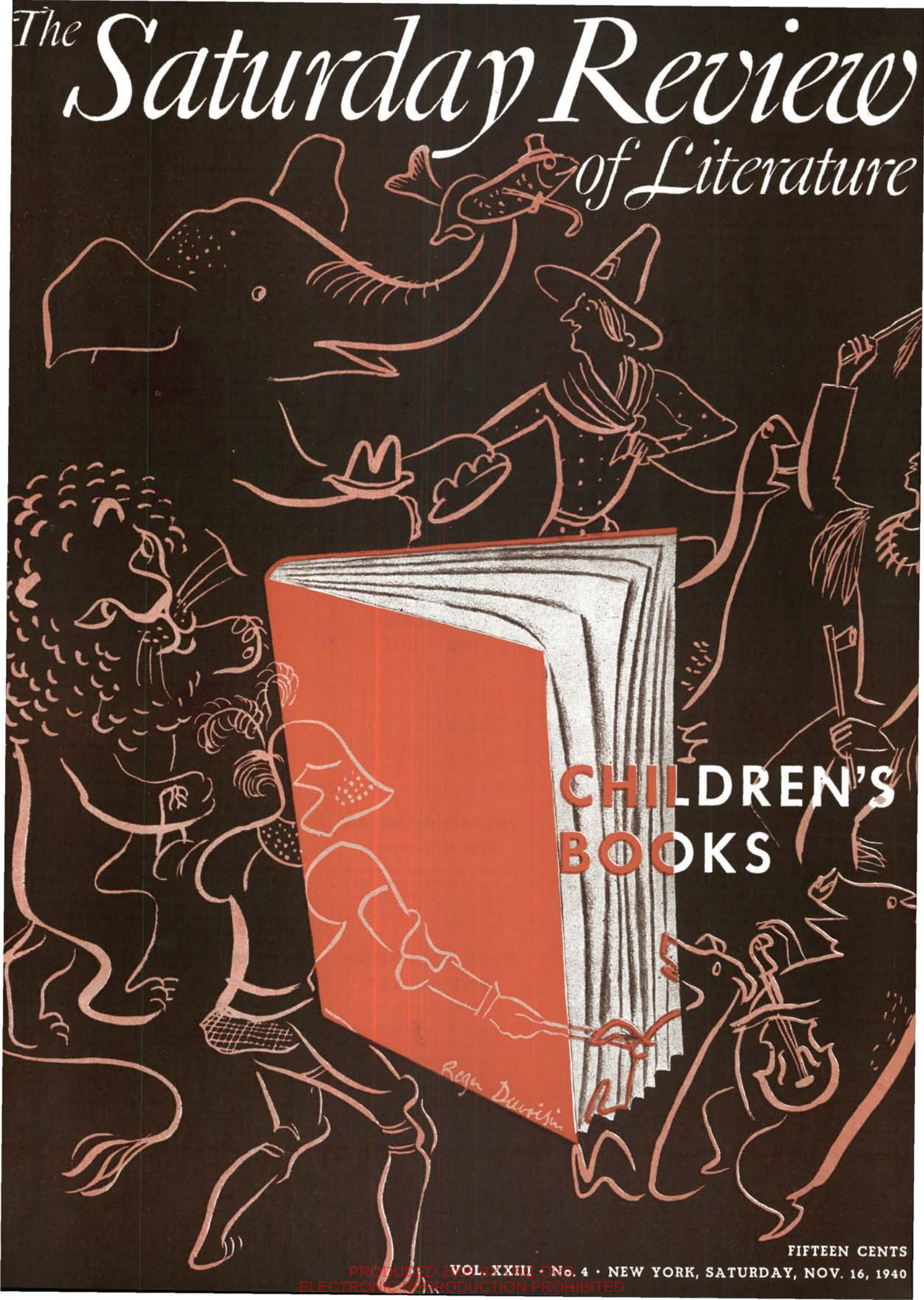
The Saturday Review of Literature



FIFTEEN CENTS

VOL. XXIII · No. 4 · NEW YORK, SATURDAY, NOV. 16, 1940

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To keep them happy . . Today more than ever boys and girls need *books,* — *books* not only to bring them knowledge and understanding but *books* also to keep them sane and happy in a world of unpredictable futures. Facts, Fun, and Fancy, we offer them all in our list for Fall 1940 —

MAMINKA'S CHILDREN

Elizabeth Orton Jones

Share the fun and happiness of the year with Marianka, Honzichek and Nanka, Bohemian children who live in America! Charming pictures in color by the author. (Ages 6-10) $2.00

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Agnes Sligh Turnbull

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Eleanor Boykin

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Padraic Colum

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☆ ALL THROUGH THE NIGHT ☆

Rachel Field

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Dorothy P. Lathrop

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LANDLUBBER

Pedar Larssen

A stowaway's thrilling experiences on a modern whaler. Illustrated. (Ages 10-14) $1.75

COUSINS' LUCK

Rose B. Knox

Adventure was the order of the day for Denee and her eleven cousins who lived on a family-owned island in the Louisiana bayou country! Illustrated. (Ages 10-14) $2.00

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The Saturday Review of Literature

Water Babies - - with Plain Water

THE BUSINESS OF WRITING DOWN TO CHILDREN

BASIL DAVENPORT

THAT man from Mars whom we call upon when we want an unprejudiced observer, would be pardonably surprised if he looked at our newsstands and found them covered with little magazines bearing such titles as *Slam-Bang Funnies* and *Science Comics,* whose covers generally display beautiful girls being menaced by anything from intelligent machines to super-octopuses. He would be surprised, for one thing, to find that the monsters are, as often as not, said to be other men from Mars; but he would be especially surprised to find that these fantastic perils were regarded as comic. To us, of course, the evolution of the comic strip, and its fertilization by the pulp magazine, is so familiar that we take it for granted, though it will undoubtedly be the subject of doctoral theses in a hundred years' time. In passing, I would suggest to the future researcher that it is quite possible that along one line of ancestry, these fantastics stem from the late Clarence Day. He wrote a little book called "This Simian World," in which he speculated on the world as it might be if not monkeys, but cats or elephants had won the race of evolution, and we were super-felines instead of super-apes. Shortly after this there appeared in one of the pulp magazines, for what was I think the first time, a story based on the idea of a planet where the ruling race were super-cats, much as Clarence Day had described them; Buck Rogers's "Tiger-men of Mars" were recognizably of the same family; and now we have magazines full of similar rat-men and were-beasts of all kinds.

At present, however, the interesting thing is not the origin of these funnies, but their extraordinary success. In a few years their number has grown to upwards of fifty, and is still increasing. Children trade them and collect them, and you may see a child sit down and solemnly work his way through a pile of them one after the other, while his parents sometimes ask how he can do it. I seriously think that at least part of the answer may be that children are not getting as much as they should of Grimm and Perrault and the "Arabian Nights." Of course, even children brought up on fairy tales would read the fantastics, just as my acquaintance with Polyphemus does not prevent my enjoying King Kong; but the avidity with which they devour them, like Germans in Paris eating butter with a spoon, certainly suggests a vitamin deficiency in their diet.

And one has only to look over any season's crop of juveniles to see where the vitamin deficiency comes from. There may be—there must be—exceptions, but a stroll through the children's department of a large bookstore leaves one with the composite impression that all the books are about How the Little Locomotive Learned to Eat His Spinach. About twenty-five years ago, apparently, it was discovered that fairy tales are bad for children; they teach no useful lesson, except that courage and kindness, strength of arm and quickness of wit, will win the princess in the end, and that at a pinch they will be helped by the invisible powers and the wise beasts that stand

Etching by Joyce Sumner (*"Fine Prints of the Year"* 1934.)

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for the order of nature; and further, their witches and giants, though they are there to be overcome, may give a child the idea that the world is not the perfectly safe and comfortable place which we knew it to be in the twenties. Consequently, having strained at the gnat of a dragon, we find ourselves swallowing the camels of death-rays and plant-men; while our juvenile shelves are stacked with accurate little accounts of foreign children, authentic little stories of the marvels of industry, truthful little tales of animals behaving as they are observed to behave, and handsome photographs of everyday objects. Any one of these may be an excellent thing, but taken all together they suggest a thousand and one nights of Mr. Gradgrind.

At least Mr. Gradgrind did not talk down to children. When he wished to convey to Bitzer that a horse was a quadruped, he said so, and presumably told him also, if necessary, what a quadruped was. But if you open any ordinary juvenile today, you will find that it has been carefully written so that no child will ever find in it any word that he does not already know. Thus, apparently, no child ever does learn any new words. And though I am bound to admit that in fact he does, as Zeno must have acknowledged that an arrow did move though he proved logically that it couldn't, it is no thanks to all the little books that have his age so carefully printed on the jacket. What has become of the days when Beatrix Potter could write "The lettuces were very soporific"? That is where I learned *soporific,* by asking what it meant, as any sensible child would; and I have known it ever since.

A few seasons ago there appeared a historical novel of the Crusades, written in a romantic and popular manner; there was not a line in it which could not have been read by a child of twelve. But this has now been brought out in a juvenile edition, especially revised and simplified for the 'teens; so that boys and girls who ought to be reading Jane Austen and Dickens and Marryatt and Dumas and the Border ballads may not have too much difficulty in reading a light novel! Or at the other end, for small children, we are given a simplified version of "The Water-Babies." Now, really, if any child needs to have "The Water-Babies" watered, the only thing to do is to put the book away for a few years; and then if it is still beyond his reach, put him in some institution where he can be properly looked after.

Beyond his reach does not mean, of course, beyond his grasp, in Browning's old distinction. The reason why "The Water-Babies" is fascinating is that, like all really good children's books, you can read it at different ages as you grow up, and find it always as old as you are. About the second or third reading you may find that you dislike some of its squire-and-parson prejudices, and that will be a considerable step in your education. But for good or ill, Kingsley wrote from his whole mind; and for that reason, as you grow up and make new acquaintances—when you first encounter a rock pool, when you begin to read Rabelais, when (in a canoe perhaps) you become intimate with a river, when you meet the people who cry out "O Backstairs! Save us from the consequences of our own actions, and the terrible fairy Mrs. Bedonebyasyoudid!"—you find that you have met them before, in "The Water-Babies."

Education is a series of acts of faith and steps out into the dark. Facts can be learned by starting where you are and advancing cautiously, a step at a time, but ideas, like physical skills, can be learned only by attempting, at every stage, what is impossible. And even with facts, there is much to be said for learning striking facts here and there, and then finding your way from one to another, like the historical scenes of "Puck of Pook's Hill," which a lesser writer would have kept in chronological order. And the real comprehension of facts is of course only obtained by fitting them to ideas. In one of Edith Nesbit's stories a boy is given his wish for a sight of a man in armor—who comes, of course, out of the boy's head; and Mrs. Nesbit says of him: "His cuirass was Maximilian, his gauntlets were Gothic, his helmet was of the kind that was worn in the Peninsular War"—and so on. I had known it well enough abstractly, but I think it was only then that I really comprehended that "the Middle Ages" didn't all happen at once.

The Victorians, at their best, were not afraid of putting ideas, quite difficult ideas, into their books for children. (There was also, of course, a vast amount of Victorian drivel for children, which has properly perished.) One finds the beginning of relativity, not merely in the Red Queen's "I've seen hills compared to which that was a valley," but in so comparatively slight a book as Mrs. Molesworth's "The Cuckoo Clock." "Griselda, Griselda," says the Cuckoo, "don't you know that if the world and everything in it were made small enough to go inside a walnut-shell, you'd never know the difference!" I still remember the feeling of triumph I got when I suddenly understood that. And the stern truth of the impossibility of altering a thing done: do you remember, in "The Black Arrow," how we lightheartedly and adventurously help Dick to steal a ship, and later encounter

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THE SATURDAY REVIEW OF LITERATURE, published weekly by the Saturday Review Company, Inc., 420 Madison Avenue, New York, N. Y. Harrison Smith, President; James Nelson, Vice-President and Treasurer; Amy Loveman, Secretary. Printed in U. S. A. Vol. XXIII, No. 4, November 16, 1940. Entered as second-class matter at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Magical Grown-Up

KINGDOM OF INNOCENTS. By Mildred Cram. New York: Alfred A. Knopf. 1940. 296 *pp.* $2.50.

Reviewed by ROSEMARY C. BENÉT

ALTHOUGH the two books are unlike in method and setting, the idea back of "Kingdom of Innocents" is like Christopher Morley's remarkable "Thunder on the Left." In each, a spell enables a child to move in the world of adults, looking like a grownup, yet keeping the spirit of a child. A birthday wish kept Mr. Morley's Martin from growing up; Miss Cram's children manage by means of magic.

Mildred Cram puts her story against a fairy-book background, one of the oldest forests in England, a forest that goes back to the time of the Druids. Here we find two children, heirs to two great houses, Joan Martin of Caldicot and Richard Gayle of Oak House. Since their parents are very unhappy, and there is emotional turmoil about them, they long to escape from the problems of adult life. When they are thirteen years old, and the shadow of growth is upon them, Joan and Richard decide to evoke a magic spell which will keep them childlike. They will grow older physically but not emotionally. They do this with the aid of a gardener, a timeless spirit named Timothy who has been clipping the magnificent box hedges at Oak House into the shape of chessmen from time immemorial. His memory goes back more than six hundred years. He can speak the language of animals, and he has both earthly and unearthly wisdom. Joan and Richard get their wish. They are perfectly happy together, at home, but when they are thrown into conventional society, they suffer. Their very simplicity makes their friends think they are mad. There is an amusing scene where Joan at her debut party in London, leaves to help a cat who is about to kitten, to the horror of her guests. Their problems came, as the author says, because "they remained as cruel, as indifferent, as self-absorbed as children." Therefore, they were misunderstood and criticized, and they, in turn, hated their sophisticated contemporaries. Richard once summed up his hate and distrust of grown people by saying "they were afraid to be alone and of silence and of the dark. They laughed at animals. They dreaded death and avoided the sick and the old." In the end, our two immortals have to compromise and retract their spell, to get on in this modern world at all.

The magic part of "Kingdom of Innocents" is very effective. The spell works. The animals, for instance, talk amusingly and naturally . . . "Horses have only a few words. Dogs, of course, are masters of sentiment and of anecdote. But cats have a philosophic turn of mind and a habit of analyzing everything and everybody." The only criticism of the book as a whole, is that the beginning is slow. We are rather long in getting to the magic part. There is an involved and unnecessary frame for the story, like a long-winded preamble, before we arrive at our spell in the druidic circle. But once we are there, we escape from the sorrows of this modern world into a fine, fantastic kingdom. This is an unusual book which manages to capture for grown-ups the curious, unforgettable charm—that mixture of reality and unreality—which children find in fairy tales.

VIRGINIBUS PUERISQUE — RAYMOND HOLDEN:

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
AMERICAN SONGBIRDS *Maitland A. Edey* (Random House: $1.)	Boys and Girls to 14	Color plates (more than 25) of common song birds, with adequate, simple descriptions. The color work is ambitious but uneven.	Good handbook
AMERICAN WILD FLOWERS *Cecile Hulse Matschat* (Random House: 50¢)	Any age up to 12 or 14 Both	Pictures in color and brief description of 17 common wild flowers. The color-printing is poor, but the book is well worth the price.	Useful, inexpensive
PECOS BILL AND LIGHTNING *Leigh Peck* (Houghton Mifflin: $1.75)	10 up to 14 or 16 Boys	A variant of the Paul Bunyan type of legend. All about a miraculous and industrious cowboy. Incidentally, Paul Bunyan turns up now and then.	A good idea not so well done
MEN WITHOUT FEAR *John J. Floherty* (Lippincott: $2.)	Old and Young Boys	A modern version of another addition to Cleveland Moffet's classic "Careers of Danger and Daring." Deals with test pilots, lightship crews, sandhogs, line men, divers, news-reel cameramen, oil-well drillers, medical research, etc.	Well-written romance of the unsung
OUR AIRLINERS *Irving Crump and Norman Maul* (Dodd, Mead: $2.)	Older Boys	One of a series of which others are, "Our Police," "Our G-Men," "Our Firemen," "Our Airmen," etc. This is a detailed encyclopedia of the standard planes in use on U. S. commercial airways.	None better
BOB WAKEFIELD'S FLIGHT LOG *Blaine and Dupont Miller* (Dodd, Mead: $2.)	Older Boys	One of a series about a young naval aviator. This time about adventures in line of duty up and down the Pacific Coast and in Alaska and doing preliminary work routing foreign agents who don't want to see an American airline running from the U. S. to Australia. The author is a Lieut. Commander in the Navy.	Solid heroics with real background
WONDERS OF THE HEAVENS *Arthur Draper* (Random House: 50¢)	8-14 Both	A primer of astronomy illustrated in color. (28 pp.)	Attractive
ON SAFARI *Theodore J. Waldeck* *Ill. by Kurt Wiese* (Viking: $2.50)	Older Boys	The story of a boy who made up his mind to be an explorer and who became one. Good matter-of-fact but interesting account of a career in Africa.	Good reading in an old field

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Mildred Cram

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Books of Foreign Background

FAY GILLIS WELLS

IT should be a very simple matter to give children books for Christmas this year. The authors have written, most considerately, on such a variety of subjects for every age, that there is a book for even the most precocious child.

There is no need for parents to bewail the fact that they are unable to take Jr. and Sister abroad because of the horrible world situation. The authors, obligingly and vividly, have brought "Abroad" to the children of America through their books. And the locals reach to the four corners of the world, from Alberta to the Argentine, to China and Siam.

One of the best of these travel books for children, and one of the most timely, is "The Cedar Deer" (Coward-McCann: $2), by Addison Burbank, author of "Guatemala Profile." Mr. Burbank reveals the life and customs of the Guatemalan people through the bright eyes of Tomas, a Maya boy who is a slave on a coffee plantation. This is not only a book for children, but for students of Guatemala as well. There is a pronouncing glossary which tells you how to say Chichicastenango without stumbling, and Mr. Burbank has cleverly numbered his chapters with Mayan numerals—a combination of dots and dashes—so by the time you have finished "The Cedar Deer," you also know how to count in Mayan. The book is profusely illustrated with characteristic sketches by the author.

A delightful book of Faraway Lands for little girls is "The Story of Lee Ling" (Harcourt, Brace: $2), by Eleanor Francis Lattimore, who spent part of her childhood in the Far East and therefore knows the children about whom she writes with sympathy and real understanding. The story of Lee Ling, her baby sister, Mei Mei, and the two mischievous boys, Gogo and Shungdi, who are fascinated by the "Big Noses," their nickname for Americans, is simply told, and the unadorned illustrations by the author are as Chinese as the peasants themselves.

For older children who are delighted by strange lands, "My Boyhood in Siam" (Day: $2), by Kumut Chandruang, should prove interesting and illuminating. This is said to be the first book written in English by a Siamese, but having studied in America since 1934, Mr. Chandruang writes like an American. With quiet humor he reveals the too-little known customs of Siam, the nation now known as Thailand.

The cloth-animal-stage of childhood should love "Alexander's Birthday" (Dutton: $1.50), the adventures of Alexander the blue-spotted, cotton horse with his beautiful, blue silk tail and mane, who had to get to the North Pole by November 12, to celebrate his first birthday with Mr. and Mrs. Santa Claus.

A book for everyone who believes in fairies is "Piskey Folk," a beautiful collection of Cornish legends by Enys Tregarthen. The stories are told with the lightness of a legend against the moorish background of that country "where the westermost corner of England dips off to the sea."

Good, meaty adventure, with a background of solid historical facts which should appeal to readers of the high school age is Frederic Arnold Kummer's "Courage over the Andes" (Winston: $2).

It is the story of a young boy's colorful experiences in South America during the War of 1812. Dick Weatherby ships aboard a whaler for Buenos Aires. On the voyage south he encounters danger and excitement aplenty in a first-hand experience at the hazards of whaling. Later he meets up with Peruvian pirates, escapes their clutches, and travels three hundred miles through unknown and war-torn Chile to find the United States Consul. There further adventures await him, before he is instrumental in freeing his fellow whalemen.

All in all, Mr. Kummer's book is representative of adolescent adventure at its best—it is robust and vigorous, despite its adherence to accurate detail.

Drawing from "Alexander's Birthday," by Marjorie Knight.

VIRGINIBUS PUERISQUE — FAY GILLIS WELLS:

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
MARIO AND THE CHUMA *Esther Greenacre Hall* (Random House: $1.75)	8-12 Boys	The story of Mario, a twelve-year-old Argentine boy whose only pet is the chuma, "one of the strangest birds in the world . . . which uses its long beak to throw rocks with amazing accuracy."	Simple and appealing
PISKEY FOLK *Enys Tregarthen* (Day: $2.25)	For All Boys & Girls Interested in Folklore	A delightful collection of legends about Cornwall, "where the westermost corner of England dips off to the sea." The Piskeys are the fairy folk of Cornwall, and stories tell why and how some mortals were privileged to see them. Dramatically illustrated with photographs.	A story for all who believe in fairies
LUCK OF SCOTLAND *Ivy Bolton* (Longmans: $2.)	Boys & Girls of High School Age	The story of Constance Clume and James Moray from rival castles and clans, who plotted and fought for their fugitive king, the Bruce, against the English invasion, and through their loyalty and daring, not only brought unity and peace to Scotland but united their warring families.	Good action and background
MARUSIA *Florence Randal Livesay* (Dutton: $2.)	For Girls of High School Age	A translation from the Ukranian of Hrihory Kvitka's tragic story of first love.	Authentic but tearful
THE SECRET OF THE LODGE *Noel Streatfeild* (Random House: $2.)	9-13	The exciting adventures of the young Chandlers who start off to visit one aunt and uncle and end up with another who turns out to be an international agent who helped to kidnap a young king for whom the police of the entire world are looking.	Good exciting story
A SON OF THE FIRST PEOPLE *Adelaide Wilson Arnold* (Macmillan: $2.)	8-12 Boys	The struggle of an eight-year-old Indian boy who is sent to the government school to learn the ways of the white man. He goes back to his people with a love of drawing which he learned at the white man's school.	Rather inconclusive
THE KEEPERS OF ELEPHANT VALLEY *Reginald Campbell* (Random House: $2.)	8-13 Both	The adventures of three children in the Elephant Valley in Siam where their father runs an elephant farm. The climax is the final capture of the rare white elephant.	Invitation to adventure

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Books for Older Children

ROBERT VAN GELDER

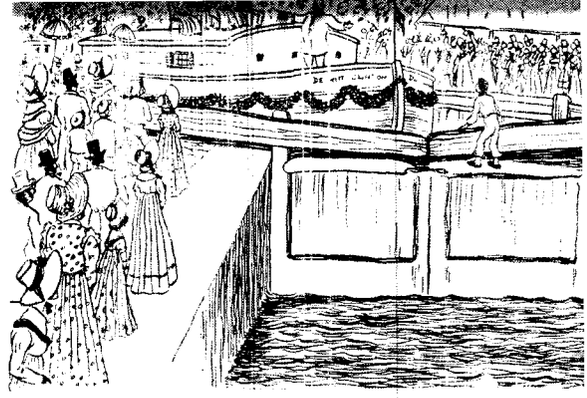
YOUNG readers still are lucky in their books. In the field of children's books, despite encroachments by adults with measuring sticks, by adults eager to set rather dull standards, by adults doggedly determined to teach or preach in banalities, the imagination continues to be fairly free. More often than not the books for children are conceived in pleasure and set down with pride.

This is not, of course, all luck. Children are hardly choosey readers — those who really like reading will plow through almost anything they start with untiring energy and make the very best of it. But, on the other hand, in children's books there is no such thing as "snob appeal" — no child will speak highly of a book just because a reviewer says that he had better like it. By being honest in their reactions to print, and by steadfastly refusing to be fooled by the opinions of others, children protect their own reading by the naturalness of their criticism.

The books meant for readers of Junior High School age are steadily improving in quality. Each year sees at least a half-dozen stories that are genuinely good to read. Below are some of the best and better books of this year:

VIRGINIBUS PUERISQUE — ROBERT VAN GELDER:

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
SHADOW OVER WINDING RANCH *Sarah Lindsay Schmidt* (Random: $2.)	Older Boys	Dave Chisholm tries to restore the fruitfulness of his old home place, Winding Ranch in Colorado. Many triumphs alternate with his defeats.	A lesson on the virtues of hard work
DON WATSON STARTS HIS BAND *George T. Simon* (Dodd, Mead: $2.)	Older Boys	The career of a band leader who works up from ickie cornfield stuff to the Red Network of N.B.C.	A solid, realistic job
THE KING OF SCUFFLETOUN: A CROATAN ROMANCE *John Paul Lucas, Jr. and Bailey T. Groome* (Garrett & Massie: $2.50)	Older Boys and Girls	The tribe of semi-white Indians in North Carolina bred a notorious outlaw, Henry Berry Lowrie. This is the romantic tale of Lowrie's life.	An off-the-trail novel. Worth reading
CALL OF THE MOUNTAIN *Cornelia Meigs* (Little, Brown: $2.)	Older Boys and Girls	A boy of nineteen carves a place for himself in the mountain wilderness of Vermont in 1830.	Good workmanship
WINGED MYSTERY *Alan Gregg* (Doubleday, Doran: $1.75)	Older Boys	Adventure on the Mexican Border with the United States Border Patrol Service. A series of baffling happenings.	Fast moving, and mighty mysterious
RIVER EMPIRE *Helen Clark Fernald and Edwin M. Slocombe* (Longmans: $2.)	Older Boys	Stirring experiences on the great rivers of America when America was new. In the year 1806 Pierre Dupres traveled the St. Lawrence, the Allegheny, the Ohio, and the Mississippi to find the man responsible for his father's death.	Good idea well handled
COLONEL OF THE CRIMSON *Robert S. Playfair* (Houghton Mifflin: $2.)	Older Boys	Gene Caldwell was just a male Cinderella when he began his junior year at Harvard. For two years he'd spent all his time working. A friend changed all that, and Gene took his natural place as an athlete.	Plenty of plot and good characterizations
LANDLUBBER *Pedar Larssen* (Macmillan: $1.75)	Older Boys	A cruise on a whaling ship today. The Captain's grandson is the main character and he is given a rough going over by the crew. Ship relationships are accurately pictured with no place for rosy romance.	Good stuff



Cover Design from "Along the Erie Towpath" by Enid La Monte Meadowcroft

New York North

ALONG THE ERIE TOWPATH. By Enid La Monte Meadowcroft. New York: Thomas Y. Crowell Company. 1940. 227 pp. $2.

Reviewed by WALTER D. EDMONDS

THIS is the story of a large and poor Albany family of children from 1823 to 1825—from the celebration of the arrival of the first Erie Canal boat to reach Albany to the opening of the entire canal. The mother supports her children by baking and by the small savings of her oldest son, who spends his summers working for a contractor on the canal. To make matters harder for her, an orphaned niece and nephew come from New York to live with her, giving her a total of eight mouths to fill, and giving the young reader an engaging picture of the life of children in the Albany of that time.

That is, he learns how children went to school and were punished there (discipline worth considering, I think, by some of our progressive teachers!); he learns what the streets looked like and that any boy could make a dollar by catching any pig that had no ring in its nose (to prevent uprooting of the cobbles); he may vicariously skate on the Hudson and inevitably fall into icy water and be driven home by Governor DeWitt Clinton; and he can pick up all sorts of information about the town, pleasant to know, and accurate too.

He can even enjoy a little excitement when one of the cousins runs away from home, stows himself in a Pennsylvania freight wagon, headed west, gets employment on a packet boat in Utica, and serves on the Utica-Rochester run, hires on a line boat, and finally drives a travelling library up and down the Erie.

Though all this is told attractively with lively good spirits, the narration seems to me to resemble the style of the illustrations — gentle tints and slender lines and perhaps a little too much detail. My nine year old son said that the story was pretty neat, which is high praise; but I should have liked it better (and I think he would have) if there had been more com-

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pactness and more of a suggestion of the reality of life.

It is impossible for instance to take Aunt Polly's poverty with much seriousness—Simon Swig is always round about to help her out; and one feels pretty sure that nothing untoward is going to happen to run-away David. There is no impulsion towards tears or hard laughter that used to stiffen me at a similar age or make me roll on the floor when Dickens was read aloud. The Erie Canal was a pretty precarious place for a small boy like David to find his way about, though it had not yet reached the point of abuse of small boys that brought the Hartford missionaires thronging in. His worst experience was with a line boat captain who worked his help hard and fed them poorly, but even this man seems to have been honest and paid wages. I should have enjoyed a little genuine danger for David to escape from somewhere at some time, a little genuine suspense. Children, I believe, have a narrative instinct and an appreciation of character, both qualities preëminent in surviving favorites, and both qualities that seem to me to be lacking in the average children's book of today.

But "Along the Erie Towpath" is better than the average. It is far more informative than most of its kind I have seen, and its three or four errors of fact are unimportant and would not trouble anyone but the present writer anyway. I should recommend it unreservedly—making a plea, however, for a little more tooth in the bite of the authors of children's books. Blood and meat never hurt any mother's son, nor, I suspect, her daughter.

Walter D. Edmonds is the author of "The Canallers," "Rome Haul," and "Erie Waters," all of them tales having to do with canal life.

VIRGINIBUS PUERISQUE — KATHERINE ULRICH:

Title and Author	*Age and Sex*	*What It's About*	*Opinion Our*
RIVER BOY, THE STORY OF MARK TWAIN *Isabel Proudfit* (Messner: $2.50)	12-16 Both	A book of unusual distinction and flavor both in writing and appearance, and a splendid addition to the biography shelf. Sam's youth in Hannibal and on the Mississippi are especially well drawn.	Excellent
WINGS FOR WORDS *Douglas C. McMurtrie* (Rand McNally: $2.)	12-16 Both	A fascinating fictional biography of Johann Gutenberg and his invention of printing, told most ably by an outstanding authority on printing and printing history, with an interesting final chapter on the mechanics of early printing. A handsome book with illustrations by Edward A. Wilson.	First rate
THEY WERE STRONG AND GOOD *Robert Lawson* (Viking: $1.50)	8-11 Both	In many skillful pictures and a few artfully simple words the artist-author tells about his father and mother, and their fathers and mothers—people who were not famous, only "strong and good" and active molders of America.	Unusual and distinctive
EDWARD MACDOWELL AND HIS CABIN IN THE PINES *Opal Wheeler and Sybil Deucher* (Dutton: $2.)	8-12 Both	A pleasant biography of the successful, gentle pianist and composer. The text is gaily decorated with pen sketches by Mary Greenwalt and includes several of MacDowell's short compositions.	For young piano enthusiasts
GOD'S TROUBADOUR THE STORY OF ST. FRANCIS OF ASSISI *Sophie Jewett* (Crowell: $2.)	11-15 Both	How in medieval Italy a rich merchant's son with the voice of a lark became the selfless, beloved St. Francis, "God's Little Poor Man." The book is attractively illustrated by Elinore Blaisdell.	Good
NOTHING EVER HAPPENS *Dorothy Canfield Fisher and Sarah N. Cleghorn* (Beacon Press: $2.)	11-14 Both	A collection of informally told stories based on real and everyday experiences of boys and girls, and intended to provoke thought and discussion in the personal problems they pose.	Good, especially for group use
THE GAY POET, THE STORY OF EUGENE FIELD *Jeannette C. Nolan* (Messner: $2.50)	12-16 Both	A worthy picture of a fabulous joker, a gifted eccentric, boy, student, man, and editor.	Good

Career Books

Katherine Ulrich

A NEW type of modern, adventure novel for "young adults"—and young adults are now in high school, are they not?—has come into being within the past several years. What is fresh and new about these stories is the kind of adventure they depict—adventure in work, in devotion to work, and in the realities of the work-a-day world. It is through experiences in work and with their fellow travellers, through problems of adjustment faced and dissolved that these heroes and heroines develop fibre and arrive at a recognition of both human and work values.

These novels are generally lumped under the rather formidable head of "Career Books." The more serious ones in the group are primarily intended to give a lively but authoritative picture of a particular occupational field, the natural aptitudes and training necessary, and the reachable goals and expectations therein. As such they are often remarkably informative. The best of them not only have this specialized, factual background, but also are very readable stories about attractive, active, you-or-I young men and women. They have the vitality of good shop talk and the inevitable human interest appeal of peering behind scenes at familiar but hitherto unappreciated drama.

A bracing book for any girl who swings a tennis racket is "Champion's Choice," by John R. Tunis (Harcourt, Brace; $2). It is the story of a girl who started to play the game in a casual way and then went on to become a Wimbledon and United States Champion. The way to the top was not won by any wishful haphazardness but solely by constant practice, able teaching, and devotion to a singleness of purpose, although as it turned out in the end, tennis was not her final goal after all. This is another of Mr. Tunis's pithy, uniquely realistic books on the American sport scene.

"Sue Barton, Superintendent of Nurses" by Helen Dore Boylston (Little, Brown: $2) is the last and the best book in a series of five novels about this engaging red-head who started as a student nurse in the first volume, and this year emerges to establish a new training school in a small town hospital. Sue has to cope with many human difficulties including her own adjustment to marriage with her doctor husband as well as with the problem of organizing the young would-be nurses.

Some other recent additions to this type of behind-the-scenes fiction are listed below. But there is now a sizable library of similarly designed

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books which is well worth exploring for among them one may find good entertainment, and, should you be looking for it, excellent antidotes for the much too often, vague, and formless job dreams of youth:

"Betty Blake, O. T." A Story of Occupational Therapy. By Edith M. Stern. Dodd, Mead: $2.

"Frills and Thrills." The Career of a Young Fashion Designer. By Louise Barnes Gallagher. Dodd, Mead: $2.

"Penny Marsh Finds Adventure." In Public Health Nursing. By Dorothy Deming. Dodd, Mead: $2.

"Single Stones." A Fourth Year Medic's Research Problem. By Gertrude E. Mallette. Doubleday, Doran: $2.

"Forty Faces." Experiences at a Teachers' College. By Mary Urmston. Doubleday, Doran: $2.

In the table below are books which are centered about actual individuals who have led distinguished careers.

VIRGINIBUS PUERISQUE — ZOË C. DURRELL

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
FIFI *Ludwig Bemelmans* (Simon & Schuster: $2.)	Small Children	A French poodle gets into trouble on a trip across the jungle in Uganda. A kind of stream-lined Babar, mostly pictures, with rhymed text.	Amusing leaning toward sophistication
JOCK'S CASTLE *Katherine Gibson* (Longmans: $2.)	6-10 Both	Jock the miller, with the help of Sniffer his dog, rescues King Henry from bandits and is given a castle as his reward.	Amusing
DINA AND BETSY *Adele de Leeuw* (Macmillan: $1.)	6-10 Girls	All about the life of two little girls on the Dutch island of Welcheren. Authentic details and charming illustrations make this a valuable book about these picturesque people.	Good foreign
THE LOST LOCKET *Ethel Parton* (Viking Press: $2.)	9-13 Girls	Another of the lively Newburyport chronicles, set this time in 1830. Humor, excitement, and adventure abound.	Satisfactory Americana
PETER BY THE SEA *Julian R. Meade* (Doubleday, Doran: $1.50)	5-10 Both	Peters' desire for a blue automobile and a puppy of his own bring him new friends and interesting experiences at the seashore.	Well planned and executed
THE HOUSE ACROSS THE WAY *Eliza Orne White* (Houghton Mifflin: $2.)	7-11 Girls	The eight lively Rhodes children romp through this pleasant book making many friends and helping their community.	Too much family
BILL AND NANCY *Mildred Wasson* (Liveright: $2.)	8-12 Both	A plausible family story with an engaging eleven year old hero who is led into many escapades by his imagination and enthusiasm.	Adequate
DAVID AND PATIENCE *Edith Tallant* (Lippincott: $2.)	7-11 Both	Two Newfoundland children refuse to believe their fisherman father is lost at sea. Excellent picture of life in the "Grenfell country."	Exciting and instructive
LADY ARABELLA'S BIRTHDAY PARTY *Margaret and Mary Baker* (Dodd, Mead: $1.75)	6-8 Both	What happened when the duke's daughter and the herdsman's baby became exchanged on their first birthday. Nice silhouettes on every page.	Amiable
SWEET POSSUM VALLEY *Christine Noble Govan* (Houghton Mifflin: $2.)	9-14 Girls	Story of a happy summer on a farm in the ante-bellum South. Full of nice children and interesting characters.	Lively and entertaining
CROOKTAIL *Agnes Akin Atkinson* (Harpers: $1.50)	7-11 Both	A lovable wounded raccoon is befriended by Dr. and Mrs. Atkinson, who restore him to health and a happy life in the woods.	Good nature
THE WEATHER HOUSE PEOPLE *Marie McSwigan* (Lippincott: $1.50)	5-10 Girls	The carved wooden figures in a tiny Swiss weather house come alive when Jeanie is ill.	Nice idea but unconvincingly written
THE SEA IS ALL AROUND *Elizabeth Enright* (Farrar & Rinehart: $2.)	8-12 Girls	When Mab goes from Iowa to live on Pokenick Island all of her expectations of the joys of life by the sea are fulfilled.	Unusually fine

Moose Country

ADVENTURE NORTH. By Kathrene Pinkerton. New York: Carrick & Evans. 1940. 268 *pp.* $2.

Reviewed by LOUIS J. HALLE, JR.

ACCORDING to her publishers, the author of "Wilderness Wife" has written this novel especially for the older girls and boys. But they post no sign explicitly forbidding us grown-ups to trespass. It is all about the fur-country, the wilderness of the Hudson Bay region, with its lakes and rivers, its spruce swamps, its muskeg, its moose, and its primitive Ojibwa Indians. Ann's parents, Mr. and Mrs. Jackman, gave up town-life one spring when Ann was fourteen and Philip ten to undertake a pioneering existence on this far frontier.

The group lived in tents on the shore of Far Lake till they had built a cabin. Ann and Philip learned to paddle a canoe, to shape birch-bark, to chink log walls with moss, to avoid losing their way in the woods, and many other skills. They acquired a mischievous baby bear for a pet. They went on occasional trips to the Hudson's Bay Company's post at Fort Caribou to purchase supplies and talk to Mr. Gillespie.

For several agonizing chapters Miss Pinkerton's little group lived in fear of being dispossessed because Pe-tah-bo claimed Mr. Jackman's trapping territory as his own by ancestral right. Ann is the heroine of this story and, needless to say, Ann saves the situation.

If you want to warm your heart with a tale of happy people, of the simple life and virtue rewarded, this is your book. You will also learn from it how fur-trappers and Ojibwas live in the great wilderness of the North.

This Issue's Cover

The Saturday Review's special cover for its Children's Book Number was designed by Roger Duvoisin, the distinguished book-illustrator. Among his recent work has been the illustration of a new edition of W. H. Hudson's "Tales of the Pampas."

Drawing from "Adventure North," by Kathrene Pinkerton.

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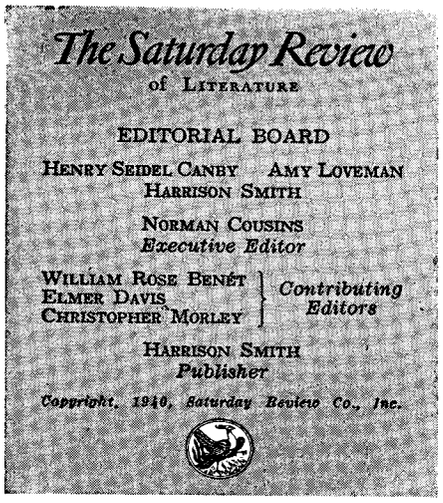

NEWSPAPERS AND THE ELECTION

FOR the third successive Presidential election, the majority of the newspapers of this country have been on the losing side. It has been estimated by *Editor and Publisher* that Mr. Roosevelt in 1932 was supported by 40 per cent of the press; in 1936 by 36 per cent, and in the election just held by barely 23 per cent. It may still be a little too early to generalize on the significance of these figures, but it is certain that many publishers are asking themselves why it is that in a decade when newspapers have had the largest readership in their history, and at a time when day-by-day news has been and is the most challenging, dramatic thing in print, that the editorial page in general should have fallen so far short of the mark set for itself on the very occasions when public opinion in this country has been on full dress parade in a way that could actually be measured.

We are not concerned here with the reasons which motivated the large majority of the newspapers to back Presidential candidates who were rejected by the majority of the American people; that is a subject for separate discussion. Nor do we suggest that the election results of the last eight years indicate that papers should automatically identify themselves with what appears to be the winning cause just for the sake of being on the winning side. But what does concern us here is the evidence—furnished three times hand-running—that the influence or power of the newspaper editorial is definitely on the wane; that it has perhaps lost its reputation for being the principal moulder of public opinion in the country.

Of far more importance than the question as to whether the newspapers have failed to reflect the viewpoints of their readers, or whether the readers have failed to reflect the viewpoints of their papers, is the question as to whether the editorial page as we have known it has become or is on the way to becoming an empty voice on the biggest issue in our national life; that is, unless we are to judge that the people who read newspapers don't vote or that the people who vote don't read newspapers. It may be said by some that the newspapers are away ahead of the people, just as it may be said by others that the people are away ahead of the newspapers, but whichever is true, there can be no doubt of the distance apparently now separating the two.

All this might make an interesting subject for detailed and objective study by historians or writers interested in the workings of the press and the public mind. Such a study would attempt to discuss the entire pattern of American voting behavior in relation to all the media which seek to help shape public opinion. This study would have to do more than has been done to date in analyzing the power of the newspapers; it would attempt to ascertain whether radio has proved that people are more interested in listening to all the arguments and then making their own decisions than they are in reading most but not always *all* of the arguments and then taking an editor's advice. This study, too, would attempt to ascertain on the basis of what has happened whether radio or other factors or both have made it necessary to discount generously the role of the press as a mirror or maker of public sentiment. Other questions this study might attempt to answer would concern a possible decline in the power of the editorial *per se*. Why is it, for example, that there has been nothing since the turn of the century to capture the national imagination as did William Allen White's editorial, "What's the Matter with Kansas?" published in 1896? What is the relation, if any, to this decline of the ever-increasing prominence of the editorial columnist? Then, as a footnote or even as an appendix to the main study, what degree of effectiveness have the columnists themselves enjoyed or suffered as generators of the public will? If the editorial page as presently constituted is on the way out, will its successor be the columnist; and, if so, is it to be expected that the columnist will prove any more successful than his anonymous predecessor?

Finally, such a study, in considering other factors which have entered into the poor election record of the newspapers, would do well to look into the phenomenon of the non-politician in politics. What is the significance of the emergence as political advisers of the swing band leader, the prize-fighter, the screen star, the trapeze artist, and even the literary critic? Were these persons given a wide forum for their election views because of their knowledge and wisdom or because of their notoriety? Or is it possible that these politically-minded entertainers and laymen are, if anything, an improvement over the average efforts of the professional politicians?

These are only a few of the questions which any study of the press and the polls should attempt to answer. Meanwhile, we suspect that not among the least interested in the results of such a study would be the publishers themselves.

N. C.

Passport Beyond Tyranny

DAVID ROSS

I THINK of robins
Now the bladed air
Is honed to sharpness,
And the first frosts
Zealous with torches,
Take the year in custody.

Wind without warrant
Searching the nest;
Plunder of tyrant
Tearing asunder by hate;
Marauder and vandal
With torch and with knout,
Who pillage and swindle,
Who level by arson
All pity, all reason;
These are the baiters of birds
Loosed in a pitiless season.

O fortunates, feathered with visas,
The wing is passport beyond tyranny;
With passage booked for south
And sun for convoy,
Who sniffs the registry
To grade your birdliness?
Who boards the atmosphere
To count your quotas now?
Once on the beam for south,
Your needle trembling on escape,
A robin's out of ransom's reach,
Or reprisal of snow.

Not only in their wings, good fortune,
But in their star:
For winter's map is fixed by solar-
treaty;
Against him stands the axis, poised,
And the sun's battalions mobilized,
Holding winter to his signature.
Thus winter cannot breach his pact
Or disavow his set frontier
And go inching up by latitudes
Until he tyrannize the sphere.

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LETTERS TO THE EDITOR

The Last Word

SIR:—Mr. Aldington's review of *Trelawny* (*SRL*, Oct. 5) was so well done that I hesitate to correct a mistake which he had inadvertently made towards the end. His assertion that I "misuse evidence against Byron" was based on the wrong letter. The letter from Byron to Hoppner which I cited as proof that Byron could be unutterably false to his friend Shelley is dated Oct. 1, 1820, as I said in my book, while the letter Mr. Aldington cited was written Sept. 10, 1820 and speaks so kindly of Shelley that it cannot be considered derogatory to Byron.

The letter to which I referred is very different. It was written in answer to one from Hoppner handing on a scandal brought to him by a former servant of the Shelleys. According to this woman, Shelley had not only seduced his sister-in-law, Clare Clairemont, while she was living in his house, but had a child by her which he had consigned to a foundling asylum. The story was absurd, and has long since been discredited as the invention of a blackmailer. From later events, we know that Byron never believed it. We know too that although he had come to hate Clare, he felt sincere admiration for Shelley's nobility of character, and respected Shelley's wife, Mary. Yet Byron wrote of these old friends as follows:

"The Shiloh (Byron's nickname for Shelley) story is true no doubt, though Elise is but a sort of Queen's evidence. You remember how eager she was to return to them and then she goes away and abuses them. Of the facts, however, there can be little doubt. It is just like them."

I feel sure that Mr. Aldington will forgive me for bringing the right letter to his attention, and will agree that the words "It is just like them," prove that Byron, in this case at least, could be false to a friendship.

MARGARET ARMSTRONG.

New York City.

"Gallant Ellsworth," Etc.

SIR:—It must be sixty or more years ago that a young woman in my mother's house used to sing for me a Civil War song with the refrain "Gallant Ellsworth died." A recent inquiry in your columns reminded me of the old song which was so familiar to me as a child. I have heard the music associated with a college song, but does any one else remember the words about "Gallant Ellsworth"?

MARTHA A. L. LANE.

Hingham, Mass.

Information, Please

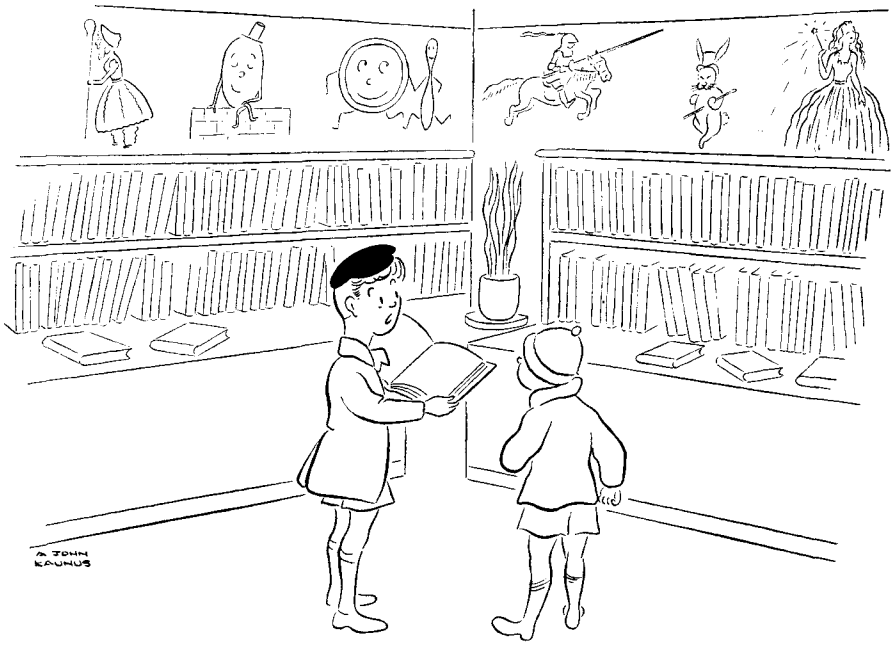
SIR:—I am preparing for publication the diaries and commonplace books of Kate Perry, friend of Thackeray and Samuel Rogers. I have in my possession the volumes of the year 1849 to 1857. The first diary formed the foundation for her book, "Reminiscences of a London Drawing Room."

Perhaps some of your readers have letters, diaries or some knowledge of Miss Perry that has escaped me. Any material loaned me would be gratefully acknowledged, carefully consulted, and promptly returned.

ORLANDO J. WEBER, JR.

22 East 82nd Street,

New York City.



"Now here's a fast-moving whodunit with a tricky solution. In the first chapter somebody knocks off a bird named Cock Robin. . . ."

SIR:—I am gathering material for a book, "William Peterfield Trent—Teacher and Scholar." I would like to correspond with former students, colleagues, and friends of Professor Trent, who will be studied both as teacher and scholar with emphasis on his contribution to southern liberalism. Letters and other documents loaned to me will be returned.

FRANKLIN T. WALKER.

William Jewell College,

Liberty, Mo.

Writers and the Election

SIR:—Writers are funny people. Because their opinions are printed it is believed that they know what they are talking about. Your editorial on the Presidential Poll [*SRL*, Nov. 2] takes seriously the political opinions of America's writers, particularly novelists.

Knowing some of these writers personally, you must know that writing novels has nothing at all to do with political maturity. I should like to quote your reviewer of Albert Halper's "Sons of the Fathers." [Nov. 2.] I believe that these words are pertinent concerning plenty of novelists:

> Halper talks like a confused cracker barrel political philosopher. When he seeks to handle international political currents, he has more than obviously bitten off something that he cannot masticate and digest.

The naive reader thinks that novelists are as wise as the Oracle at Delphi. Instead of strengthening these beliefs with editorials such as you have written, why not assure the unfortunate fellows that novelists, no matter how well known they may be, know nothing more than the readers? The only advantage the novelist has is that he is so talented as to be wrong more artistically.

HAROLD U. RIBALOW.

New York City.

"For Whom the Bell Tolls"

SIR:—That was a fine review of "For Whom the Bell Tolls" in your October 26 issue, but in the reference to the "half-hero" of "Vanity Fair," it does strike one forcibly that he has indeed vanished into the book if he can be recalled only as "George Sedley." What a triumph at long last for Amelia!

EMILY S. COIT.

Library, U. S. Naval Station

Pensacola, Florida

EDITOR'S NOTE: *George Osborne condescended to marry Amelia Sedley.*

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Morgan's Intelligible World

THE VOYAGE. By Charles Morgan. New York: The Macmillan Co. 1940. 508 *pp.* $2.50.

Reviewed by GEORGE DANGERFIELD

THERE was a time when Mr. Morgan seemed to aspire to be a philosophical novelist: when, in order to reach this goal, he would more or less disembody his characters. He neglected, however, to provide them with minds; it was enough that they should give out a spiritual vapor, which passed for thinking, and in which they and the reader gradually got lost. In "Sparkenbroke," for instance, he showed us a futile poet-novelist-peer who longed for death to come, and who filled in the interval by playing the deuce (in a spiritual way) with the affections of a young girl. This study in frustration was not assisted by the fact that Mr. Morgan was giving a flagrant imitation of the far too imitable George Moore.

The George Moore period has gone, as "The Voyage" proves: and the frustration period has almost gone, too. Mr. Morgan no longer requires his characters to step out of their bodies in order to live. True, his Barbet Hazard and Therese Despreux, who are obviously destined to be lovers, spend the whole book devising reasons for not attaining this consummation; and even at the end, when they *have* reached it, one is not sure that it will last. And so the reader, remembering "Sparkenbroke," is occasionally tempted to throw "The Voyage" away in a fit of temper. But it would be unreasonable temper; for this time Mr. Morgan has created two characters in whom—and in whose predicament—it is quite possible to believe. While their spirits reach towards each other, they do not step out of their bodies. The ideas no longer hang above the novel like a fog; they are in their modest way an integral part of the action.

SRL etching by Brenson

Charles Morgan

Moreover, Mr. Morgan has placed these two people in a most intelligible world. He writes of France in the eighties, with charm and distinction and even with authority. His Barbet is a countryman; his Therese a girl who, but for her almost violent ambition to become a great *diseuse,* would certainly have disappeared into the brothel and the gutter. In this Magdalen and her Paris, Mr. Morgan has done some remarkably sensitive writing. Even the saintliness of Barbet loses some of its improbability when it is shown to be quite at home with the bohemians of Montmartre. And if, at the end of their spiritual anabasis, we are not sure whether Therese and Barbet are going to set sail upon the sea or merely take a dip in it, we can forgive the author: he has made the journey interesting. Put "The Voyage" down on your list; it's the best novel that Charles Morgan has yet written.

Enter "Pollitry"

THE MAN WHO LOVED CHILDREN. By Christina Stead. New York: Simon & Schuster. 1940. 527 *pp.* $2.75.

Reviewed by N. L. ROTHMAN

IT is a good deal easier to be certain about Christina Stead than about the 527 pages of novel actually before us. You have only to read a very few pages to recognize, quite soberly and without shirking the responsibility of the word, the quality of genius that ranges freely here. Only a little way, and you are in direct contact with a mind pulsing like a muscle, powerful, effortless, fierce, fecund, original, as rare as any mind at work today. It matters very little just what is happening at any particular moment in this long and rambling history of a family called Pollit; perhaps you will never be certain what the shape of the history is, or its design. But it is a fact that you will never forget that family and the life in it, its Pollitry, a word that ought to achieve upon its own level as much of independent connotation as Babbittry achieved in a simpler realm.

Pollitry is the tortured and feverish existence of Sam Pollit, Henrietta, and their large brood of children and retainers. Energy and emotion flow through them and around them and from one to the other recognizably, in lines of force. Dominant is the ego-

Christina Stead

maniac Sam, swallowing whole the very substance of every soul about him, cooing and chuckling and prancing in a kind of victory dance. Henrietta glows beside him, a pathological ball of hatred, "in the secret laboratories of her decisions, full of living cancers of insult, leprosies of disillusion, abscesses of grudge, gangrene of nevermore, quintan fevers of divorce, and all the proliferating miseries, the running sores and thick scabs, for which (and not for its heavenly joys) the flesh of marriage is so heavily veiled and conventually interned." Thus they are locked in the mortal battle of furious love-hate, blaze and shadow, but the blaze is not pleasant to behold and the shadow conceals a thousand perverse beauties. Between them they consume, like a pair of psychic cannibals, their children's energies. Everywhere the battle rages and everywhere, in the cruel, glaring light it sheds, we see the Pollits capering in frenzied animation.

It has been set down on the back fly-leaf that this is Miss Stead's first book about American people. Very likely few or none will recognize the characters here, despite the deliberate placing of them in Washington and the detailed study of their immediate environment. The life they emit is terrifically intense; it is also timeless and placeless. It proceeds, in the last analysis from Miss Stead herself, and as it plays freely upon them it brings into being their endless variety of thought, motive, sensibility, without setting them free of her. She has not drawn the portrait of an American, or an Australian either, as Joyce (she ought to be compared with no one else) drew an Irishman, or a Jew. She shares his absolute penetration of the mind's life; she lacks his magnificent discipline, his unities. That is why the whole of her book is not as great as its parts. Every page of it and every person in it is an experience, but they do not add up to a mounting triumph.

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"Crying Havoc"

NO. 21 CASTLE STREET. By H. W. Katz. New York: The Viking Press. 1940. 477 *pp.* $2.50.

Reviewed by NORMAN L. ROLLINS

MR. KATZ began his history of the Fishmans in a volume published two years ago. It was a simple document of flight and misery, utterly honest, utterly despairing. Here now is the second panel.

We find that the Fishmans are in flight still, their story still one of misery and despair. Is this not monotonous? As monotonous as the history of the last twenty years, or perhaps the last two thousand. It is the same Yossel Fishman, who lived on sufferance in Austria before the First World War, who trembled, smiled, dissembled, hoped, who thought to earn somebody's gratitude by defending the Austrian Empire at the front, who cries out now in Germany, "Now I see everything. Once I thought I could find peace . . . And now I see it all . . . There's no end to seeing things. A Jew has to see things over and over again." In 1933 Herman Fishman has been beaten, Jacob Fishman is dodging the police in Berlin, and their father Yossel sits in his room and sees it all, over again.

I have said this is part of an utterly honest document, and that implies what it must, that there is little art here, no artifice. Material is not arranged in any effective order; it is told as it comes to mind, darting back and forth, full of asides and bitter commentary. When emotion comes it comes suddenly because it cannot be stored for artistic purposes—it starts up like tears to the eye. And there is no philosophy here. Let the godlike ones look down from the cool historical vantage-points. Mr. Katz speaks from the darkness of Castle Street, in mid-Germany, where the here and now crushes out the power to philosophize. It is this more than anything else which sets his book aside from those many others which have told the same story, written by better novelists, pitched upon more exalted planes of analysis and heart-searching. Jacob Wassermann wrote once, "All that can be investigated later. First take the whip away from that savage." So also speaks Katz, not as fine an artist as Wassermann was but as close to the earth and as sure of where the truth lies. Simply by force of accretion, by the very telling of the days like a telling of beads, the story of the Fishmans gains dignity and eloquence.

"No. 21 Castle Street" is not a novel, nothing as ordered and structural as that. Rather it is a contemporary voice crying havoc.

H. W. Katz

U. S. Blitzkreig, 1960

INVASION. By Hendrik Willem Van Loon. New York: Harcourt, Brace & Co. 1940. 203 *pp.* $2.

Reviewed by FLETCHER PRATT

MR. VAN LOON is not altogether at his best in presenting—and solving—the problems presented by a Nazi Blitzkrieg on America. The form is a memoir, written in 1960, of his personal experiences of the event. The Nazis sent a Fifth Column murder squad around to deal with him personally on the night they bombed Detroit (from a carrier in Hudson Bay), Galveston (from Mexico), and New York. He escaped to Vermont with the family, and there was a leading spirit in tracking down a spy and in raising a group of embattled farmers who beat off an attack by parachute troops.

The minutiæ of this narrative are practically perfect. Mr. Van Loon is inferior to none in capturing the reaction of the individual to major events. And by that fundamental rule of fantasy that you can make the reader believe any implausibility provided the accompanying details are recognizably from the life, he succeeds in putting over a good part of his story. Unfortunately the flow of this excellent detail is not constant; as in his other books there are halts for disquisition or invented anecdote. This method is admirable in history or geography, but here it gives the reader time to think things over and ask questions. All told it is a rather light effort, not at all bad in giving a picture of what Nazi attack would mean to the average citizen, but with some pretty obvious loopholes.

Brooklyn's Joads

THE GHOSTLAND. By Fred Rothermell. Philadelphia: J. B. Lippincott Co. 1940. 341 *pp.* $2.50.

Reviewed by HOWARD MUMFORD JONES

MR. ROTHERMELL has pity and indignation and a competent style, but a novel about the dust bowl has a queer air of being post-dated in a world which is wondering whether Great Britain can take it. Mr. Rothermell is quite right in thinking that we cannot afford to forget about the drought, but his fictional method is not, I fear, one which is going to take our attention from the greater drama in the newspapers.

A Brooklyn family of some refinement moves back to the Ozarks to get off relief, only to land in a primitive community and suffer under the drought. Why the family made no inquiries as to local conditions before they moved is a problem which the novelist leaves unsolved. Matters go from bad to worse. An amateur local riot kills off the father, who is the inevitable pained and silent sufferer; and the eldest son, the teller of the tale, in order to attract the attention of government, organizes a farmer's strike on a non-violent program which ends in arson, murder, collapse of a building, and a good deal of death.

"The Ghostland" is obviously propaganda fiction. Drought conditions have made Mr. Rothermell so indignant that the three and one-half hundred pages of his novel are a long crescendo of mounting and unmitigated misery. Everything goes wrong from page one, where the family is too broke to buy a birthday present, to the end, which sees the hero under arrest in a hospital. All the characters are starved or repressed or unhappy; life is torment; and the author wants to protest against these indignities.

It is not so, however, that great fiction is achieved. It is not so that moving propaganda fiction is achieved. The secret of propaganda fiction was learned long ago by Charles Dickens and Harriet Beecher Stowe, but it is a secret which our modern novelists are mostly too proud to learn. It lies in Wilkie Collins's formula: "Make 'em laugh, make 'em weep, send 'em home happy." Mr. Rothermell is satisfied merely to try to make them weep, but his difficulty is that he is so anxious to do well morally by the drought-stricken farmers that he does not stop to consider whether he has done well imaginatively by the reader. His misery is so monotonous that it becomes tiring. Half as much would do twice as well.

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Disaster Time-Table

CHRONOLOGY OF FAILURE. By Hamilton Fish Armstrong. New York: The Macmillan Co. 1940. 202 *pp., with index.* $1.50.

Reviewed by ANDRÉ MAUROIS

I ENTERTAIN very high esteem for Hamilton Fish Armstrong's intellectual honesty, and this is perhaps the greatest compliment one can pay to a writer at a time when so many men, and even some of those trained in the discipline of science and history, allow their prejudices to rule their minds. The word *truth* has been banned from most personal dictionaries, where it has been replaced by the word *propaganda.* In Mr. Armstrong's vocabulary, the word *truth* means, the coincidence of the description of facts with the facts themselves as far as is ascertainable.

This does not mean that Mr. Armstrong is a dispassionate observer who, in the dramatic controversies of our time, takes no sides. On the contrary, no one has stated the dilemma more forcibly than he did in "We or They." But, however strong his political passions may be, and ardent his convictions, when he tells a story he sticks to the facts, which makes him both reliable and convincing.

In "Chronology of Failure," he has attempted the very difficult task of telling day by day, the story of the forty fateful days that elapsed between the German invasion of Belgium and the signature of the armistice.

I have checked, with what I knew myself of the painful ordeal of France, Mr. Armstrong's story. I find practically no errors, with the exception of one: he says Arras was taken by the Germans on May 21st, and then retaken by the British. This was announced in the papers, but never took place in reality. Arras was held by the Welsh Guards and a small handful of Frenchmen until the defenders had to retreat, in accordance with the movement of the armies. Of course many gaps remain in the story. The part played by Reynaud in the armistice negotiations is hinted at rather than described. It could not be otherwise and the author himself writes, very wisely:

> This account does not pretend to be more than an advance catalogue of the materials which historians—if there are to be historians—will later examine and reëxamine. I simply attempt to record the main matters that we now know or think we know; to put them in order; and to emphasize the points which seem to have been decisive . . .

All of which he has done admirably.

In a concluding chapter, Mr. Armstrong analyzes the causes of the French disaster. His analysis is, I believe, correct. He says:

a) *"There was insufficient matériel, particularly airplanes and tanks, to repel a German attempt to turn the Maginot Line through the Netherlands and Belgium."* To me, this seems to be the main cause of the defeat. I feel convinced that, if the matériel had been adequate, the moral collapse would never have taken place. Mr. Armstrong is very fair in apportioning the blame for this lack of armament between military leaders, the Front Populaire, and other governments.

b) *"France was divided politically and socially."* Very true. France was united for the last time between 1914 and 1918. After the Russian Revolution, fifth columnists both of the Left and the Right were busy in France. Of course they were "not nearly so numerous as the great mass of patriotic and individualistic Frenchmen. But these good people were too unimaginative and too engrossed with their own affairs to be more than mildly impatient over the manoeuvres of extremists on either wing."

c) *"France had a Maginot Line in the mind . . .* A strong, negative psychology of defense had developed gradually in France." French foreign policy accepted commitments which

Hamilton Fish Armstrong

meant an offensive military policy, while the chiefs of the army were getting ready to defend the French frontier, and only one part of it.

d) *"Most French (and British) statesmen were weak at the critical moments when they should have been decisive. Their effort was not to lead public opinion so much as to ingratiate themselves with it."*

All this is said very quietly and briefly, but there is more eloquence and power in Mr. Armstrong's wise restraint than in the most violent and unbalanced indictments.

The Inner Wheels in Germany

CAESARS IN GOOSE STEP. By William D. Bayles. New York: Harper & Bros. 1940. 262 *pp.* $3.

Reviewed by DAVID H. POPPER

SURFEITED though it be with books and articles on Nazism and the war, the American public can well afford to add "Caesars in Goose Step" to its library shelves. Through a series of pen portraits and biographical sketches, its author has managed to impart a real insight into the nature of the new Germany—a more intimate appreciation of the forces which make the Nazi wheels go round than may be obtained from many a formal study of the Third Reich. Mr. Bayles is a discerning journalist with a talent for phrase-making who, as a German correspondent for *Time* and *Life,* heard and saw the German leaders, analyzed their parts in the nation's government, and ably recorded the reaction of the masses to their acts. The result is a revealing compilation of information and gossip shrewdly pieced together to fortify his convictions on the nature of Nazism itself.

What are his findings? Foremost, that Nazism seeks European and then world domination, exercised by the German *Herrenvolk* in the ruthless spirit of the Hitler regime. That success in this objective would reduce Europe to the level of the Dark Ages. That the ideas of government held by the fascist leaders are "comparable with those of medieval robber barons." And finally, that these living German deities are "mostly little men—little in stature and in vision." They have attained their goals by virtue of ability, of a certain sort. Germany is powerful and aggressive because the German people have been mesmerized by propaganda and organized under the knout, and because they have been regimented into single-minded concentration on preparation for war and conquest while the democracies blindly frittered away their security.

This is not a unique conclusion in these times, but it is an all-important one.

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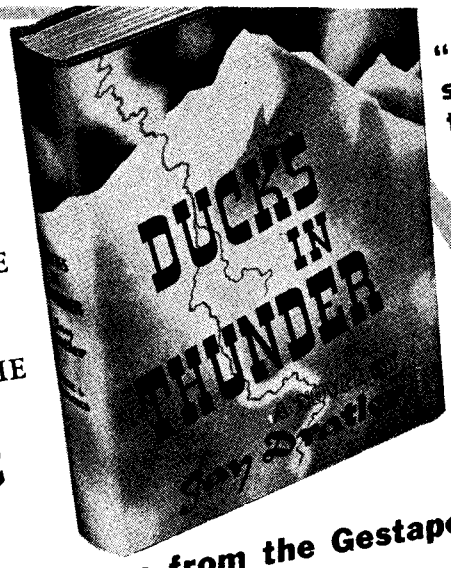

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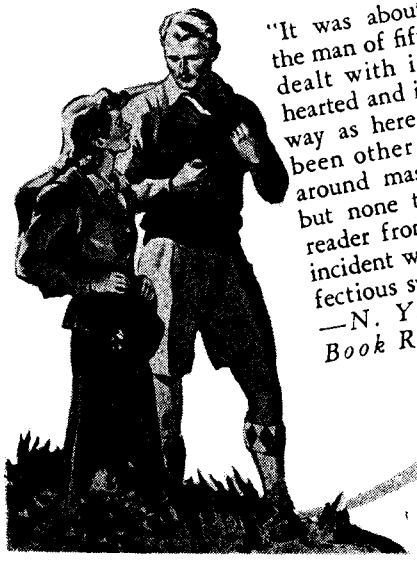

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Strong Conversation

MY NATIVE LAND. By Anna Louise Strong. New York: The Viking Press. 1940. 299 *pp.* $2.75.

Reviewed by BENJAMIN APPEL

"WHO shall own and command America — the people or the profiteers? This is the great question of our time. This is the question whose answer will affect the course of world history."

This is the Question that Anna Louise asks on the last page of "My Native Land."

She begins her trip across America on a highway outside of Los Angeles. One by one, she picks up four hitchhikers, a boy bound for Montana, an accountant from Wisconsin, a laborer, a Philadelphia printer. She listens to their voices, the voice of footloose America, and writes: "What are we going to do with them?"

What are we going to do with our unemployed, with our wasted natural resources, with our states? The first hundred pages of "My Native Land" builds up "an intimate view of a State"—California. It is the intimate view of a blueprint. The relation of the people to their State Government and to Big Business is shown with the mastery of a draftsman who has become a socially minded writer. Now and then, there is a flash of the people, whose voices and grins suddenly flame across the pattern.

There is the reliefer who has lost all his teeth and when asked how he ate, answers: "Have to do like a snake —swallow it."

There is the investigator who informs Anna Louise Strong of how to behave on one of the great fruit ranches: "Don't talk to the people. You might be taken for an organizer."

After California, she expands her blueprint to include entire states, Nevada, Idaho, Montana, worlds of minerals and timber; the Pacific Northwest with its potentiality of becoming the first region in the world where electricity could be so cheap that it would be sold at a flat rate like water because it would not pay to meter it.

And always the echoing Question? Who will own this vast new mechanism of Government, this new frontier of electricity?

"No words but superlatives will do for Coulee," she writes: "It is the biggest thing on earth . . . Coulee is either the greatest piece of loot in American history or the world's greatest coming citadel of people's power."

The people? Or, the profiteers? She reminds me of Paul de Kruif's X-ray exposures of stupidity, greed, and backwardness in the field of public health and science.

The California of the New Deal of 1938 and 1939. The autotown of Flint and the C.I.O. The Minneapolis of the W.P.A. The T.V.A. of the South. Her blueprint takes in these carefully selected highspots of our recent history. Necessarily, it omits much of America. "My Native Land" is the America of an unusual journalist, the America of a sensitive human being who dedicates her book: "To All Those Who Love the American People and Believe in Their Capacity to Create Plenty for All."

Benjamin Appel is the author of "The People Talk," "The Runaround," and "The Power-house."

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Bird of Freedom

JUNGLE IN THE CLOUDS. By Victor Wolfgang von Hagen. New York: Duell, Sloan & Pearce. 1940. 260 *pp.* $3.

Reviewed by LOUIS J. HALLE, JR.

THERE never was such a bird as the phoenix, no scientist ever laid eyes on the fabulous roc—yet the quetzal, *mirabile dictu,* is an accredited member of flesh-and-blood society. High in the cloud-forest of the Central American cordillera you may catch a glimpse of its plumes shimmering through the tree-tops, you may hear its voice. So ancient and symbolic is its renown, its having been successively the sacred bird of the Indian empires and the national emblem of Guatemala, that had it not existed in fact one is tempted to suppose it must have been invented.

It seems as if Mr. v. Hagen had acted merely as the agent of an ironic fate in being the first ever to reconcile the bird of freedom with the trammels of captivity. The story of that triumphant enterprise constitutes the main interest of this tale of tropical adventure. The author and his wife set out for a little known mountain-fastness of Honduras where, according to report, quetzals abounded. And it was there they first saw the gorgeous creature, the paragon of grace and elegance that John Gould had long ago described, with "the flowing plumes which sweep pendent from the lower part of the back, forming a long train of metallic brilliancy." The next few weeks were arduously spent in searching out the nests of their quarry. It was heartbreaking work, in which weeks of labor might be lost, and were lost, in a single night. But the von Hagens were at last rewarded for their tenacity when nine live quetzals, the first known to captivity, arrived in New York's Bronx Park.

But already the explorers were in pursuit of new quarry. In those same mountains of Honduras, utterly isolated from the world, dwelt a remnant tribe of Mayan Indians who still practised their primitive customs. By weeks of patient diplomacy, the von Hagens won the confidence of the tribesmen to the point where they were allowed to enter the tribal village and record the tribal life for science. That done, they wound up their adventures with a jaunt to Copán. If the account of this undertaking is anti-climactic, it is only because the preceding narrative is an exceptionally dramatic tale.

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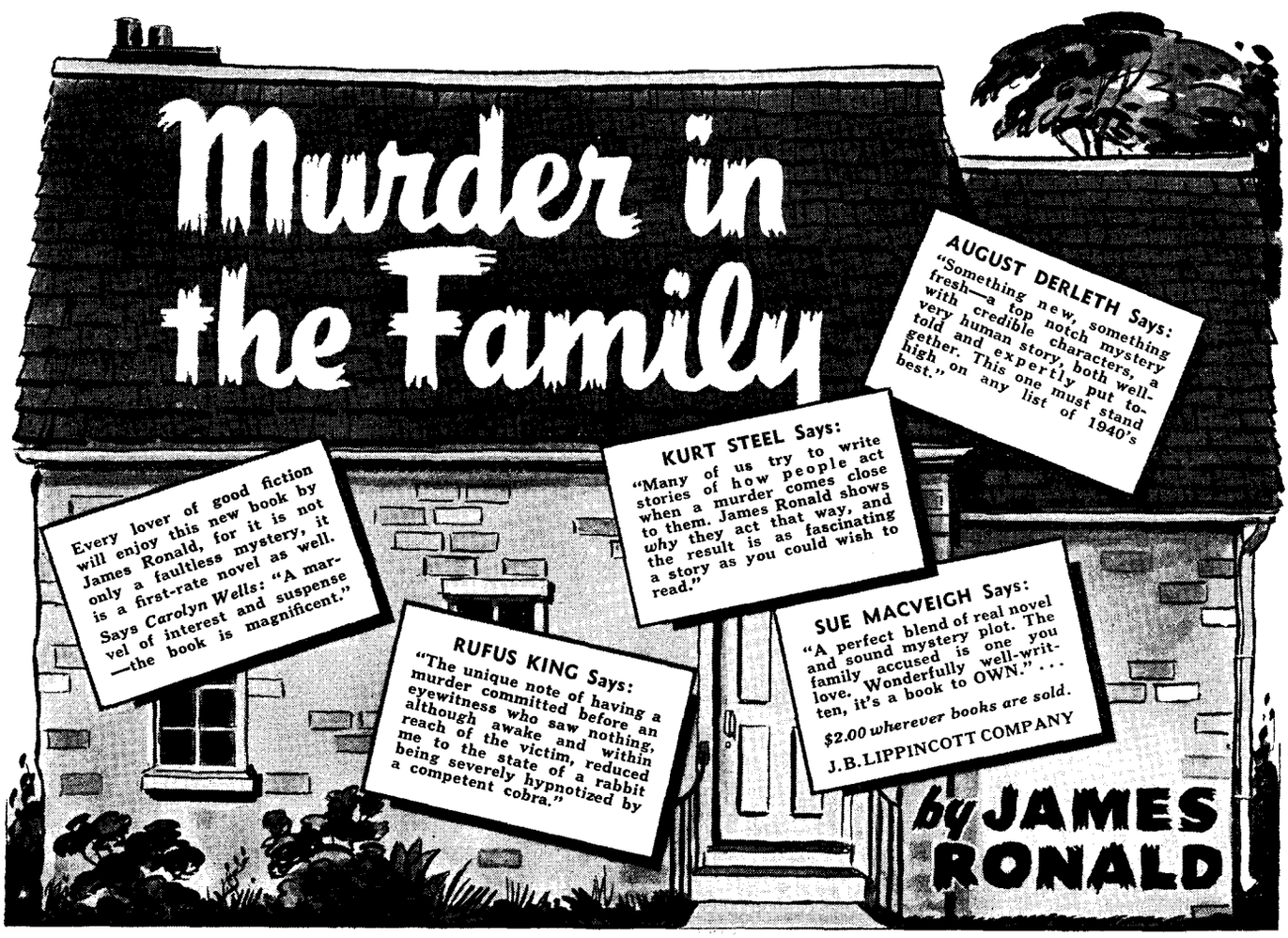
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Texas Fighter and Hero

CAPTAIN LEE HALL OF TEXAS. By Dora Neill Raymond. Norman, Okla.: University of Oklahoma Press. 1940. 350 *pp.* $2.75.

Reviewed by ALLAN NEVINS

"HE galloped into my life from a *bosque* of dispatches and yellowed clippings," says Mrs. Raymond of Lee Hall; and he tore her away from studies hitherto devoted to Byron and Milton, and led her to try to recreate the color and adventure of the old West. "Red" Hall's life sums up a rich and salty era. He touched nearly every side of Texan activity in the half-century which converted it from the raw, struggling State of Sam Houston to the political empire of Joe Bailey and James S. Hogg. Indian-fighter, border patroller against lawless Mexicans, deputy sheriff in bloody Denison, commander in the Texas Rangers, rancher, mine-promoter, strike-breaker, and finally captain in the Spanish War—all this gave Hall a career brimming with action and peril. He was a born fighter, this rangy North Carolinian who had drifted down to the Texas border when the Civil War ended, and he never tired of combat. Even when he drew a political plum like the agency in charge of the Kiowa, Comanche, and Wichita reservation, he promptly used it for guerrilla warfare against the cattlemen who were trying to steal the Indian lands. Nobody else did so much to tame the great area between the Arkansas Valley and the Rio Grande.

As an adventure story this is a remarkably full and interesting book, replete with Lee Hall's battles against outlaws, ruffians, hostile savages, greasers, and murdering feudists. But it is something better than an adventure story; it is a well-rounded character study of one of the most impressive figures the Texas border ever produced, wrought with subtlety and skill. Now and then "Red" Hall's battles became a bit tiresome. But the man himself is fascinating. It is not strange that O. Henry, who had the good fortune to live on his ranch in La Salle County, and who gained from him and his friends much of the material that went into "Heart of the West," idolized him. His exploits were performed not through mere reckless bravery, but by a combination of intrepidity, suavity, and brains. Soft-spoken, kind-hearted, innately chivalrous, he gained a special fame for awing and arresting bad men without a shot. His steely eye, sure finger, and reputation for unshakable nerve cowed desperadoes into laying down their six-shooters in meek silence. As early as 1874, when Edward King wrote of Texas for *Scribner's,* he was renowned for the way in which he had broken the outlaws of Denison. Thieves and robbers in that Red River country had performed terrible deeds and then evaded arrest by crossing into Indian Territory, where pursuit had been hopeless. But Lee Hall with a Winchester, a brace of navy revolvers, and a keener mind than his opponents soon had the rogues under control. Then, and later in the Texas Rangers, he led a charmed life. Hundreds of men would have delighted to slay him; he went into the most dangerous corners; but his coolness and shrewdness always saved him.

"The bravest man I ever knew," a Comanche chief said of Lee Hall after his warriors had met Hall's men in their last fight in northern Texas. "He did more to rid Texas of desperadoes than any other officer," declared one notable after his death. "His heroic deeds would fill a volume," wrote a general of the Federal army. Here is the volume, spiritedly and carefully compiled from old court records, newspaper files, and family papers. Mrs. Neill is gentle in dealing with some of Hall's deficiencies; that incapacity for business which made him a practical failure in various enterprises, that dislike of domesticity which plunged him into marital difficulties. We might see the man more clearly had she been franker on such points. But she has given us vivacious and spirited study of a remarkable frontier leader, and has furnished as background a vivid if sketchy picture of Texas in an era of transition.

P. E. G. Quercus Associates, who have been delegated by Old Q. to pinch hit while he is away on vacation, have been given a rest because of the Children's Book Number. Their score to date: No runs, no hits, no errors.

By FREDERIC PROKOSCH

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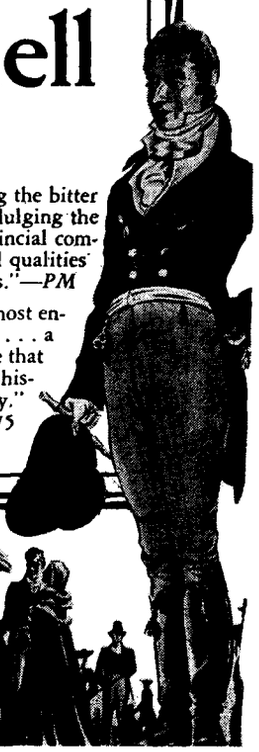

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Labor and a Life

WHAT'S PAST IS PROLOGUE. By Mary Barnett Gilson. New York: Harper & Bros. 1940. 307 *pp., with index.* $3.

Reviewed by PALMER HARMAN

FROM an ultra-Victorian childhood in Pittsburgh, Mary Barnett Gilson's career has led her through the tumultuous world where working people live and struggle. To them she has devoted a seeing eye and a guiding hand—her profession was that of "personnel manager" in industry and student of labor relations. No contrasts could be more vivid than those of the personalities who touched her, from the steel millionaire of the nineties who set gold plates before his dinner guests and, at a performance of "Die Walkürie," yelled "Let me out o' here —I'd rather be in a boiler factory," to the present King George, with whom she discussed labor problems in England.

Yet it is difficult to understand her experience and her book except in terms of a straight projection, on a rising scale, of the Presbyterian virtues of her Pittsburgh home. At Wellesley, Browning's poetry was "in the air" but the contemporary Spanish war, William Jennings Bryan, Homestead, and Jacob Riis were not. Scarcely a rumble of ominous thunder from the outside world reached her. The inner life was the thing.

Leaving the sheltering oaks, she plunged into the world of work and conflict, of labor organized and unorganized, of employers benighted or enlightened. Twelve years as employment manager in the progressive Feiss clothing factory in Cleveland were evidently the most satisfying period in her experience. She has yet to say the final word about her present work as a faculty member at the University of Chicago.

The rising tide of labor organization and of labor power in the government broke against her consciousness and left her set of values untouched. John L. Lewis is not mentioned. Only one sentence in the book is devoted to the National Labor Relations Act. In such things she sees—as too few do—only the foundations for better understanding and friendlier coöperation.

Miss Gilson's book is the story of a gallant and balanced life, and of a personality too broadly based to be shaken by fashions in thinking. It belittles the quality of her achievement to remark that her's has been a woman's career, starting from scratch in the unperceptive nineties. Her record is remarkable in its own unqualified right.

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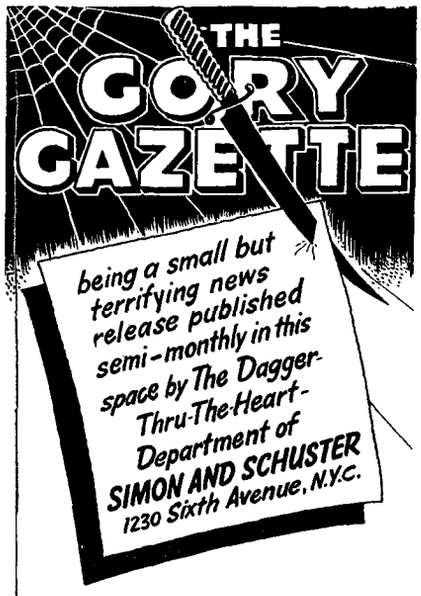
THE
GORY
GAZETTE
being a small but terrifying news release published semi-monthly in this space by The Dagger-Thru-The-Heart-Department of SIMON AND SCHUSTER 1230 Sixth Avenue, N.Y.C.

The Gory Gazette's Society Editor (Secret Society Editor, of course) wishes to report a marriage.

JAKE JUSTUS is the groom, HELENE BRAND the bride. Friends of the happy pair (meaning readers of *8 Faces at 3* and *The Corpse Steps Out*) are hereby invited to the wedding—it takes place in the opening chapters of CRAIG RICE's new book, *The Wrong Murder*.

In line with *The Gory Gazette's* Policy of giving its readers the lowest possible low-down, here's how it happened. We were afraid that author CRAIG RICE never was going to arrange for that marriage license, and indignant notes from the Cash Customers indicated that Something Ought To Be Done. Since CRAIG RICE is what our Managing Editor calls a Valuable Property, we broached the subject gently.

"Why, of course," said CRAIG RICE airily. "Your word is law." We should have known there was a catch in it. CRAIG RICE, that misanthrope, could never be happy at a wedding.

The lovebirds have barely had a chance to brush off the rice and old shoes and set themselves for a Bermuda honeymoon. When JAKE, full of nonchalance — and a little liquor — makes a screwball bet that, given a murderee, he can deliver its murderer.

And someone with a particularly nasty sense of humor calls his bluff, with a nice fresh corpse right in the middle of Chicago's State Street at high noon.

So if you want to read of an original, though not entirely satisfactory way of spending a honeymoon, go to the nearest bookstore, plunk down $2.00, and say firmly

THE WRONG MURDER
by Craig Rice

The above product has been tested in the laboratories of the *Gory Gazette Institute*. Money back if it doesn't give you insomnia.

AN INNER SANCTUM MYSTERY

The second Friday every month is Inner Sanctum Mystery Day

Girl Reporter

MY SHADOW IN THE SUN. By Frances Davis. New York: Carrick & Evans. 1940. 318 *pp.* $2.75.

Reviewed by JOSEPH HILTON SMYTH

DURING the past several years there have been far too many semi-autobiographical books by erstwhile foreign correspondents. Against the journalistic monotone of most of these works Frances Davis's "My Shadow in the Sun" stands out with a special brilliance. Here is more than a record of a limited period—and limited experiences — in a particular section of war-torn Europe. It is the story of courage and valor and sensitivity.

When the story opens Frances Davis was an immature, somewhat emotional girl obsessed with the idea of being a foreign journalist in France. To this end she was making a modest pittance sending back mail stories to a small string of American newspapers. Then came the outbreak of the war in Spain. There she proved her worth. At first she envied the experienced correspondents she encountered. But soon she was one of them, working first for the *London Daily Mail* and later for the *Chicago Daily News*. She saw war at first hand, and a people unmasked of pretense. The harsh, cynical ideology of the Franco supporters.

A lesser person might have become disillusioned. But in the end it was Frances Davis's body and not her mind that rebelled. In the interim, however, she had gathered material for an absorbing book dealing not only with the work of foreign journalists but more personally with the coming of age of a first-rate reporter.

Joseph Hilton Smyth is the author of "To Nowhere and Return, the Autobiography of A Puritan."

"Prime and Pungent"
is what Judge Lynch calls
HUSH, GABRIEL!
by Veronica Parker Johns
the new and amusing
Bloodhound Mystery
DUELL, SLOAN AND PEARCE · $2

The Criminal Record

The Saturday Review's Guide to Detective Fiction

Title and Author	*Crime, Place, and Sleuth*	*Summing Up*	*Verdict*
THE MISPLACED CORPSE *Sarah Rider* (Houghton Mifflin: $2.)	Startling appearance of slain financier amongst his California guests, all with murder motive, starts one of them on sleuthing career.	Young Alabaman, in tough spot himself, has difficult time with amusing, talkative and deceptive group of West Coast temperamentals.	Pleasant
THE SUN IS A WITNESS *Aaron Marc Stein* (Crime Club: $2.)	Triple murder in and near south-western canyon seat of pre-Columbian culture. Archeologist shoots sun and brings down killer.	Expert blending of scientific erudition, majestically colorful background, Indian superstitions, and intricate plot exceptionally well elucidated.	Highly recommended
CLEOPATRA'S TEARS *Harry Stephen Keeler* (Dutton: $2.)	Job-seeker in newspaper office assigned to dangerous task of masquerading as defunct consignee of purloined gems, and collecting same.	Intricately constructed tale, with cut-back to "Man with Crimson Box." Various odd Keelerisms verbosely and attractively developed.	Altogether puzzling
THE BUCHAREST BALLERINA MURDERS *Van Wyck Mason* (F. A. Stokes: $2.)	Hugh North, U. S. govt. agt. seeking secret explosive formula, holes up in Rumanian hostelry where murder and general hell breaks loose.	Russo-Rumanian bombing episode high spot of yarn sizzling with action, hair-raising situations and exotic folks of both sexes.	Thriller
MURDER IN THE FAMILY *James Ronald* (Lippincott: $2.)	Family of out-of-job Briton suspected of throttling rich aunt who practically asked for it. Case baffles several detectives.	Solution slightly wrenches credulity but is highly satisfactory. Yarn offers brilliant picture of press-badgered people, much humor, and sufficient thrills.	Recommended

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WATER BABIES

(*Continued from page* 4)

the shipmaster, his life broken and his man Tom dead because of his loss? Dick, by the unhesitating sacrifice of this prospects, saves the man's life, only to be told that his life is hardly worth having to him; and in the last paragraph, after Dick and Joanna are married and should be living happily for ever after, we hear that the shipmaster, whom he had comfortably pensioned, never ceased to complain of the loss of his Tom. "Nor all thy tears wash out a word of it."

Of all real learning it can be said that

> Here, my son,
> Thy father thought the thoughts of youth,
> And heard the words that one by one
> The touch of time has turned to truth.

A child does not fully understand when the Red Queen says, "It takes all the running *you* can do to stay in one place," or when the Apple-Woman says, "They that wish to be clean, clean they will be; and they that wish to be foul, foul they will be," any more than I can at present understand the higher mathematics or the hard sayings of Jesus; but he is the poorer if he does not learn those sayings in childhood; their full meaning will come later.

But it is those hard sayings that, one feels, have been carefully taken out of our children's books, as the vitamins (I see in the morning's paper) out of our bread. No one of course asks for a Kingsley or a Stevenson every season; but, unlike the humorist in Oliver Wendell Holmes's poem, we can dare to be as funny, and as imaginative, and as wise, as we can. Until very lately, there were no juveniles; boys and girls, like children listening half-comprehendingly to the conversation of their elders, used to read Shakespeare and "The Faerie Queene," the Morte d'Arthur and the Odyssey. Let us not be afraid that we shall soar too far over their heads.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 346)

CARL VAN VECHTEN

PETER WHIFFLE

You can kill any picture, even a picture by Velasquez, by hanging it on your own wall, for in a few days it becomes a commonplace to you. . . . But, with a statue, every different light gives it a novel value, and *it can be turned round.*

VIRGINIBUS PUERISQUE — RAYMOND HOLDEN:

(*Continued from page* 5)

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
THE MICROSCOPIC WORLD *Frank Thone* (Julian Messner, Inc.: $3.)	All ages, really for adults	An account of the wonders which the microscope reveals with remarkable illustrations from photographs and microscopic paintings. Contains a chapter on instruments.	Excellent
THE STORY OF ALASKA *Clara Lambert Ill. by C. H. DeWitt* (Harpers: $1.)	6-10 Both	A brief narrative of Alaska which is almost all pictures, and very unusual pictures. Tells of the fisheries, forests, mountains, and farm life.	Excellent
CHILDREN OF THE SEA *Wilfrid S. Bronson* (Harcourt, Brace: $2.)	All Ages Both	The marvels of undersea life vividly pictured in the form of a narrative of the life of a dolphin, born in the Florida Everglades, and his friendship for a little Bahaman boy.	Successful and unusual
THE TUMBLE-BUG AND OTHER TALES *Hans Christian Andersen Ill. by Hertha List Trans. by Paul Leyssac* (Harcourt, Brace: $2.)	Up to 15 Both	A collection of well and not so well-known tales of the old master including "The Travelling Companion." The slightly sinister note so characteristic of Andersen seems to have been distilled away in this translation.	Attractive but uneven
THE BELLS OF AMSTERDAM *Ruth Holberg Ill. by Richard Holberg* (Crowell: $2.)	6-10 Both	An old fashioned synthetic legend of seventeenth century Amsterdam.	Conventional. No charm
LITTLE JUNGLE VILLAGE *JoBesse McElveen Waldeck. Ill. by Katharina von Dombrowski* (Viking: $2.)	9-12 Both	The story of a little Arawaki boy and his sister in their village in British Guiana.	Superior. Really artistic
ERNEST THOMPSON SETON'S TRAIL AND CAMP FIRE STORIES *Edited by Julia M. Seton* (Appleton: $1.)	All Ages, Both	A collection of the tales of Mr. Seton dealing with people and Indians in contact with nature. In this sort of story he is least successful. They do not compare with his purely animal stories.	No go
FLIGHT 17 *Henry B. Lent* (Macmillan: $1.)	Younger Readers	A narrative of an ordinary journey by air, designed to make children interested by explaining things. Quite elementary.	Primer variety
BILL AND THE BIRD BANDER *Edna H. Evans. Ill. by Wm. J. Evans (photos)* (John C. Winston: $1.50)	Both Older Boys and Girls	The story in fiction form of adventures up and down the coast studying migratory birds. Information and action.	Unusual and pleasant
WINGS OVER WEST POINT (Macrae-Smith: $2.)	Older Boys	The ups and downs of a bright boy, good student, good athlete, at West Point. He doesn't get on well at first but well—you know. Emphasis on the air service. Written by a West Point grad.	Trite but well done
MISTER OLE *Richard Bennett* (Doubleday, Doran: $2.)	7-10 Both (but mainly boys)	A story of children's adventures in the unadventurous environment of average childhood in the Northwest. Ole is a sort of minor and inarticulate cross between Uncle Remus and Ernest Thompson Seton.	Pleasant but a little flat
WHERE THE WINDS NEVER BLOW *Padraic Colum* (Macmillan: $1.50)	8-14 Both	The adventures of a lit of quaint animals in a quaint and dreamy land.	Charming
THE AMERICAN MOTHER GOOSE *Ray Wood* (Stokes: $1.25)	Supposedly young but really for all	A collection of indigenous (or adopted) rhymes of the simple and meaningless sort which stick in children's ears. It actually does resemble the celebrated Mother Goose anthology. All the rhymes are well known in one section of the country or another.	Valuable folk-lore. Delightful drawings

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LONGMANS

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VIRGINIBUS PUERISQUE — KATHARINE SCHERMAN:

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
ALL THROUGH THE NIGHT *Rachel Field* (Macmillan: 50 cents)	8-11 Both	The story of the Christ Child written from the point of view of the animals in the stable. What they thought and saw from the time that Mary and Joseph arrived until Christmas morning.	Short, sweet, and gentle
CHRISTMAS *Eleanor Roosevelt* (Knopf: 50 cents)	9-11 Both	This story takes place in conquered Holland. The spirit of the Christ Child appears in a poor farmhouse, buoying up the hearts of the sad people, confounding the hard-hearted conqueror.	Sentimental
NATHALIE MOVES AHEAD *Dorothy Dwight Hutchison* (Little, Brown: $2.)	Adolescent Girls	This concerns an up-and-coming young lady in the advertising business, and how she gets her bright ideas. A complicated social life after work-hours provides humor and love interest.	Earning a living in N. Y. is sheer heaven
TWO CHILDREN OF BRAZIL *Rose Brown* (Lippincott: $2.)	10-12 Both	How little children live and play in the jungles of Brazil. Lovely illustrations, and much description of South American plants, birds, industries, and customs.	Sugar-coated geography
BRITTANY SUMMER *Kathleen Coyle* (Harpers: $2.)	11-14 Both	Three American children spend the summer with a Breton fisherman's family; play pranks, go on bicycle trips, and in general share the life of the French children. Lovely descriptions of the country. The book is beautifully designed, and has soft pink-and-blue illustrations.	Almost poetic. Beautiful local color
THREE AGAINST THE SEA *Robb White, III* (Harpers: $2.)	12-15 Both	Adventure story of two children who live in Dominica, find a wreck, and get involved with a bunch of local villains. Action, some humor, and good local color.	Fast-moving
THE LONG WINTER *Laura Ingalls Wilder* (Harpers: $2.)	12-16 Both	A description of the long, terrible winter of 1880-81, on a farmhouse in Dakota territory. The author lived through it as a little girl, and it is her story.	Beautifully written and very exciting
WITHIN THE GATES OF OXFORD *Eleanore Hubbard Wilson* (Dutton: $2.)	10-12 Girls	A little boy and girl are travelling around the country in Elizabethan times with a theatrical group. They find their fortunes in Oxford.	Saccharine
THE LOST ZOO *Countee Cullen* (Harpers: $2.50)	8-12 Both	The story of the fabulous animals that didn't get into Noah's Ark, as remembered by a talking cat. Rhymed nonsense with a bouncy meter.	Not very funny
THE DOOR IN THE CLOSET *Josephine Daskam Bacon* (Viking: $2.)	12-16 and over. Girls	A fairy-tale-loving little girl finds adventures behind a mysterious door in a closet. Everyday life is mixed cleverly with imagination. Beautifully written.	Matter-of-fact enchantment
ENGINE ENGINE No. 9 *Edith Thacher Hurd* (Lothrop, Lee & Shepard: $1.)	6-10 Both	Clearly presented explanation of the work of an engine, with simple technical terms. Excellent illustrations.	Education made easy
THE CAT AND THE KITTEN *Berta and Elmer Hader* (Macmillan: $2.)	6-10 Both	Well told tale of a cat and kitten in domestic surroundings and their lively adventures. Good and amusing illustrations.	Humorous
LITTLE JOE *Dorothy Clark* (Lothrop, Lee & Shepard: $1.)	5-7 Both	A playful pony in Bermuda runs away on the way to a picnic. Everyone joins the chase and enjoys the picnic. Very good pictures.	Simple but gay
THE TALKING TYPEWRITER *Margaret Pratt Ill. by Tibor Gergely* (Lothrop, Lee & Shepard: $1.50)	6-10 Both	How Johnny Hopkins wrote a story on the typewriter with the help of the genie of the typewriter. Excellent illustrations.	Amusing and instructive

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Idea for a Pet

WILDERNESS ORPHAN. By Dorothy Cottrell. New York: Julian Messner Inc. 1940. 96 *pp.* $1.50.

Reviewed by DONALD C. PEATTIE

HARDLY more than the length of a short story, this appealing narrative of a kangaroo, and its relation to good men and bad in Australia, is going into the Christmas stocking of my eleven-year-old, who is planning to be the curator of a natural history museum and is determined to get to Australia. Son Mark is correct in thinking that the natural history of Australia has not been done to death. To American eyes this environment, this jumping hero of Mrs. Cottrell's, will shine dewy fresh. The author, who now lives in America, spent her girlhood in Australia and she is almost certainly recounting an experience based upon life. She knows her country; she knows kangaroos, and by the time you have finished you will know something about them too, and all mistaken ideas about their being vicious and at the same time ridiculous animals will be quite blown away. Not to have a kangaroo for a friend and pet is almost more than I can stand, after reading Mrs. Cottrell's story. She could make popular with the American public the whole world of Australian Nature, as Hudson won all English-speaking readers with his memories of Argentina.

Feline Scheherazade

THE CAT'S CRADLE BOOK. By Sylvia Townsend Warner. New York: Viking Press. 1940. 180 *pp.* $2.

Reviewed by ROSEMARY C. BENÉT

PEOPLE who think this book is for children have quite a surprise in store for them. It is a collection of highly sophisticated animal tales, a cat's Arabian Nights, unexpurgated and worldly. The stories are a curious mixture, part Aesop, part allegory, with a dash of the *New Yorker* thrown in.

In her introduction, the author explains her thesis, on a note that is at once fantastic and scholarly. Cats, she says, have a definite, rich mine of folk lore. The fastidious feline memory enables them to pass these folk tales on, from mother cat to kitten, and they have been doing so for generations. "Kittens are trained up in a catly frame of mind by these stories learned at their mothers' tails. The milk flows and the narrative flows with it." A lady and gentleman who "speak cat" undertake to collect and edit this cat lore. They find interesting variants due to adaptations made by each narrator, like old English ballads, but the basic stories are the same. "Meep . . . (an excellent mother and narrator) . . . Meep's *urtext* is collated with two other versions, one from Basilissa, whom you have met, the other from Noisette, a little tabby from the Channel Island, whom I got off a fishing boat." Not all the stories are about cats, by any means. We have among others, the saga of an unfortunate donkey, a baker whose daughter turned into an owl, a wolf who longed for popularity, a fox who wanted to be a saint . . . and two supplements to the legends about the Marquis of Carabas and the Bluebeard family. People also figure, usually not very admirably in the stories since, "the proper study of catkind is man." The fables have morals but the morals are as unorthodox as the stories.

One difficulty is that the author sets herself too high a mark to measure up to. She says of the principal feline Scheherazade, the original tale-teller, a Siamese cat named Haru, "She was an exquisite story-teller, in the purest, most classical tradition of narrative. Never a word too much, never a point overstressed. It was as though she were dictating to Perrault." That is a good deal to expect and neither Miss Warner nor Haru come through. Would that such a talented creature would turn up in catdom or anywhere else!

This is very special caviar, but it will appeal to those people who like their fantasy mixed with sophistication.

BIG OR LITTLE—GIRL OR BOY:
Here are some Books that you'll enjoy!

For very little boys and girls Ages 4-8

RUSTY, THE LITTLE RED DACHSHUND

By **Dorothy K. L'Hommedieu.** Illustrations by *Marguerite Kirmse.* The very special adventures of a very special little dog: a run-away—some exciting escapades—and a triumphant homecoming. 8 pictures in color, 29 in black and white. $1.50.

For slightly bigger boys and girls Ages 5-8

SMOKY AND PINOCCHIO

By **Helene Carter.** This Persian cat was lonely as could be. Then one day, in a dark clothes-closet, he found—Pinocchio! And here's what happened when they explored the apartment together. 15 pictures in color, 17 in black and white by the author. $1.

For BIG boys and girls Ages 8-12

DAVID AND PATIENCE

By **Edith Tallant.** Ten-year-old David and his sister seek their shipwrecked fisherman-father. American children will love the quaint customs of the Canadian French Shore and the famous Grenfell Mission, about which part of the story is centered. 14 black and white drawings by Dorothy Bayley. $2.

For middle-sized girls Ages 5-10

THE WEATHER HOUSE PEOPLE

By **Marie McSwigan.** Here's how Jeanie found out what happened inside a little Swiss weather house. All about kind Kurt and Marie—their cow and their pet deer—and the wicked duke who wanted their land for hunting. 4 color, 11 black and white illus. by Dorothy Bayley. $1.50.

For BIG boys and girls Ages 8-12

TWO CHILDREN OF BRAZIL

By **Rose Brown.** Jungle witch doctors—wild pigs—tropical storms—carnivals—strange animals—and adventures no farther away than your back door! Color frontispiece, end papers, and over 30 black and white illustrations by Armstrong Sperry. $2.

For real BIG boys Age 10—up

THE SONS OF VULCAN (The Story of Metals)

By **Thomas Hibben.** From ancient armor-makers, blacksmiths, alchemists, right down to the inventors and pioneers in the great furnaces and mills of today. Mining, smelting, casting, forging — fused into a great adventure. 171 black and white pictures by the author. $2.

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A New Dickens

INTRODUCING CHARLES DICKENS. By May Lamberton Becker. New York: Dodd, Mead & Company. 1940. 250 *pp.* $2.50.

Reviewed by ALEXANDER COWIE

IF the children don't mind, I think I'll keep this book. Oh, I'll let them borrow it. Perhaps I'll read them some of it. But May Lamberton Becker is speaking not only to young persons unacquainted with Dickens but also to older people who, like herself, have enjoyed Dickens for years. Indeed I am inclined to think that she is speaking *through* the older people to the younger generation. And probably that is the most practical approach to the subject. For, as moralists always tell us, children learn not from our precept but from our example. And the best way to get children to read Dickens is to let them see what fun it is for their parents. It is always up to the middle generation to keep Dickens alive. At all events Mrs. Becker does not adopt that silly, simpering mode of address which is too commonly resorted to in books for children. She writes with warmth but without fuss. She doesn't seem to think it necessary to pulverize every idea in order to make it easily assimilable, nor does she omit everything that might temporarily puzzle the junior mentality. How would a child ever grow if there weren't always some things over his head? Perhaps Mrs. Becker had the young folks most in mind when she decided on the size of her book, for "Introducing Charles Dickens," like any good introduction, is short and to the point. I guess Mrs. Becker took a cue from Sam Weller, who explained to the "governor" why he made "rayther a sudden pull up" in his Valentine to dear Mary: "She'll vish there wos more, and that's the great art o' letter-writin'."

All of Dickens in one volume: it is quite an assignment. Of course a lot of little facts have to be left out, but Dickens himself is well represented. Mrs. Becker introduces him by telling the story of his life, not by criticizing his books. She tells where he lived and how he got enough to eat and what kind of work he did. There is a moral in the early struggle for bread and self-respect, but Mrs. Becker just recounts the struggle. It is the best way. There is a moral too in how Dickens carried himself to success as a reporter—by enthusiasm, accuracy, and reliability. But Mrs. Becker soon moves on to the miraculous appearance of the "Pickwick Papers." Thereafter she traces the course of genius through the various books, pausing only to tell how each one came to be written, to call the role of some favorite characters, and to say a few words about Dickens and his public. The trips to America get their share of attention, and we get a chance to see the novelist as lecturer and as actor. Of course Mrs. Becker also touches on Dickens's private life: his first love affair, his marriage to Catherine Hogarth and his worship of Mary Hogarth, his growing affluence, and the homes he lived in. She ends with Gad's Hill Place, where now there is a school. And under the school in a tunnel Dickens once used, there is an air-raid shelter for the children. With this "last improvement," Mrs. Becker believes, the author of so many books for children (of all ages) would have been pleased.

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Author! Author!

ELLIOT PAUL has taken to Hollywood. He was called from Connecticut on a moment's notice, to take a three weeks's assignment fixing up a script for Joan Crawford. Now he has sent for his wife and his car and apparently plans to stay. He attracted attention on the day after election by suggesting that Dr. George Gallup be made managing editor of the *Literary Digest.*

Edward L. Bernays is putting behind his new book, "Speak Up for Democracy," all the high-powered technique that made him a valuable member of the Creel Committee during the last war and subsequently the most famous publicity man in the country. Among other things he is appearing on Lyman Bryson's broadcast, and joining with Dr. Clarence Dykstra, Leon Henderson, and others in a moral and national unity program on the American Forum of the Air on Sunday. "Speak Up for Democracy," which Mr. Bernays prefers to call not a book but a plan of action, grew out of his article of the same title in *Current History and Forum.* E. A.

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VIRGINIBUS PUERISQUE — GLADYS GRAHAM:

Title and Author	*Age and Sex*	*What It's About*	*Our Opinion*
APRILLY WEATHER *Margaret Thomsen Raymond* (Dodd, Mead: $2.)	Older Girls	A high school heroine has the same experiences that her readers have to make her pleasantly familiar, with the added dash of romance and involvements which make her enviable.	Along the beaten path
EDRA OF THE ISLANDS *Marjorie Medary* (Longmans: $2.)	High School Girls	The islands of Nova Scotia play an important part in this story of how an Island girl met life, and some excitement, through her own efforts at improving herself.	Nice change of surroundings
MILL CREEK MYSTERY *Maristan Chapman* (Appleton-Century: $2.)	10-14 Girls	The Glen Hazard Girls have more exciting adventures. This time during the Christmas holidays when merrymaking is superseded by the search for two lost children.	Pleasant inglenook reading for rainy days
BUTTONWOOD ISLAND *Lavinia Davis* (Doubleday, Doran: $2.)	9-14 Both	Horses and mystery form a well balanced backdrop for this story of children doing what children would like to do. Carries on from the popular "Hobby Horse Hill" by the same author.	For refreshment after "homework"
A MYSTERY FOR MARGERY *Gladys Blake* (Appleton-Century: $2.)	9-12 Girls	Historical novel of life in Nashville, Tennessee, with General Andrew Jackson sharing narrative honors with little Margery Fairing and her friends. Lots happening all the time.	Authentic background with sugar coating
CLO *Jane Abbott* (Lippincott: $2.)	Older Girls	Clo and Jode Haverford had not seen their parents for six years and when they return to the village their coming makes more complications instead of less. But it all works out in the end.	Mild entertainment
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PAULA GOES AWAY TO SCHOOL *Marguerite Vance* (Dodd, Mead: $2.)	12-15 Girls	A story all compounded of the joys and sorrows of a heroine who goes away to school for the first time and finds that more things happen than one has dreamt about before, but that the same rules hold good wherever you are.	On the quiet side
THE FAIR ADVENTURE *Elizabeth Janet Gray* (Viking: $2.)	Older Girls	The MacNeil family really lives and all the members are entertaining and individual with the "least 'un" and ideal heroine who starts right out from her high school graduation to meet life squarely and fairly.	First class
THE YEAR OF JUBILO *Ruth Sawyer* (Viking: $2.)	High School Girls	Lucinda of the earlier Newbery Medal novel has almost grown up now but her story is still lively as it unrolls against the sea and shore of Maine. She meets real people and real situations.	Good with a serious slant
ROXANA RAMPANT *Laura Benét* (Dodd, Mead: $2.)	Older Girls	Roxana Moore, a hope-to-be writer, gets a position as assistant to a literary editor and manages to find time for all sorts of extra curricular activity, and romance, while carrying on her job and finishing her book.	Good story and good fun
PAMELA'S PARADISE RANCH *Armine von Tempski* (Dodd, Mead: $2.)	Girls 8-12	Fascinating story of a girl's life on a 200,000 acre ranch in the middle of the Pacific Ocean! Pamela didn't care much for white children and her companions were a lively crew who are great fun to read of.	Extra special

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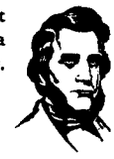

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By ELIZABETH S. KINGSLEY

			1-E	2-J	3-R	4-C	5-T	6-N		7-F		8-G	9-P	10-N		
11-X	12-D		13-B	14-G	15-E		16-R	17-H	18-Q	19-J	20-P	21-V		22-F	23-U	
	24-D	25-M	26-U		27-Y	28-O	29-N	30-S	31-P	32-T	33-W	34-M	35-Q	36-I		
37-X	38-O	39-H	40-T	41-W	42-M	43-I	44-V	45-S		46-I	47-C		48-J	49-U	50-M	
51-L	52-Q	53-X	54-V	55-N		56-W	57-C	58-U	59-S	60-D	61-L	62-Y		63-A	64-K	
65-U		66-S	67-U	68-W	69-A	70-E	71-T		72-T	73-X	74-F	75-A		76-S	77-Y	
78-L	79-P	80-O	81-G	82-X		83-K	84-J	85-U		86-I	87-M	88-Q	89-V	90-N	91-C	
92-Y	93-S	94-A	95-J	96-G	97-B		98-D	99-B	100-U		101-G	102-U	103-D	104-F		
105-O	106-K		107-X	108-W	109-V		110-G	111-E	112-M	113-U	114-R		115-F	116-D	117-W	
	118-G	119-S	120-C	121-A	122-L		123-N	124-M	125-P	126-G		127-V	128-T		129-E	
130-N	131-I		132-X	133-T	134-I	135-O	136-V		137-Y	138-L	139-H	140-N	141-Q	142-P	143-R	
	144-M	145-N	146-C	147-V	148-H	149-G	150-K	151-B	152-J		153-Q	154-A		155-E	156-P	
	157-M	158-D	159-F	160-B		161-K	162-L		163-H	164-F	165-L	166-B	167-G		168-A	
169-S	170-H	171-B	172-N	173-X	174-Y	175-O	176-M	177-O								

DIRECTIONS

To solve this puzzle you must guess twenty-five words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square on the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Reading up and down the letters mean nothing. The black squares indicate ends of words; therefore words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (1938 edition).

The solution of last week's *Double Crostic* will be found on page 21 of this issue.

DEFINITIONS

A. Poem by Scott.

B. American painter (1779-1843).

C. Stupid or unreasonable person.

D. Unprofitable.

E. Bearing putrefactive germs.

F. Impoverished.

G. Memorable.

H. Jiggle.

I. Greek epic poet (8th cent. B.C.)

J. Sufficient.

K. N. E. African region (Anglo-Egypt Sudan).

L. Of the nature of an evasion.

M. Near what place.

N. Understand.

O. Of the family Icteridae (bird).

P. Inborn.

Q. Accept tentatively as true.

R. Lacerated.

S. Idle.

T. Edible ascus fruit.

U. Insufficiently supply with office workers.

V. Mounted bullfighter.

W. Odysseus's island home.

X. Recondite (old sp.)

Y. Modern name of city of Parthenope.

WORDS

75 69 121 168 94 63 154

171 160 166 97 13 99 151

91 4 57 47 120 146

158 98 116 24 60 103 12

1 15 70 129 155 111

22 115 74 159 7 164 104

96 101 81 118 8 110 149 126 14 167

39 17 148 163 139 170

134 131 36 43 46 86

48 84 95 19 152 2

106 64 161 150 83

162 138 165 78 51 61 122

157 25 87 50 112 124 144 34 176 42

172 145 140 123 10 90 130 29 55 6

175 28 38 105 80 135

142 9 156 79 125 31 20

177 35 88 52 153 18 141

143 3 16 114

169 45 59 30 93 76 119 66

133 32 40 72 128 5 71

49 102 85 26 65 67 100 113 23 58

21 44 136 109 54 147 127 89

33 117 108 56 68 41

132 11 37 107 73 173 82 53

77 92 27 174 137 62

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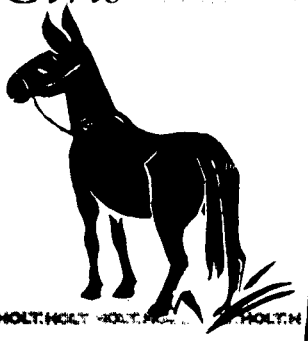

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